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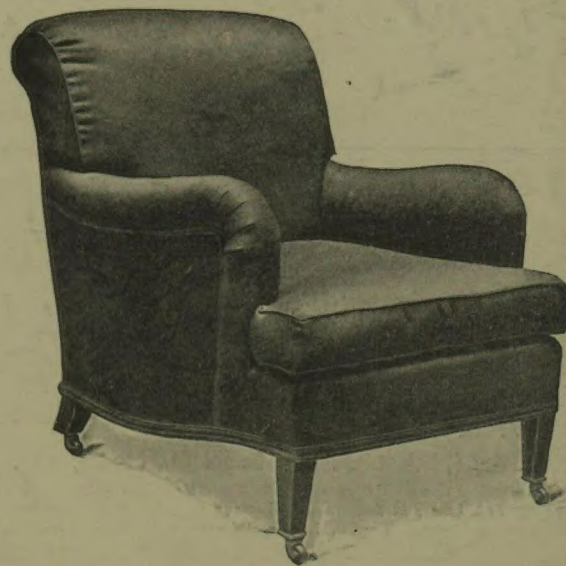
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SATURDAY, JULY 22, 1939.



"VOICI LES ANGLAIS!"—MARCHING WITH MATCHLESS PRECISION TO A CRESCENDO OF POPULAR APPLAUSE: GUARDS CROSSING THE PLACE DE LA CONCORDE IN THE FÊTE NATIONALE PARADE IN PARIS ON JULY 14.

The most impressive demonstration of French military might that has ever been staged since the Fête Nationale became a tradition filed past the Presidential Tribune in the Champs-Élysées on the occasion of the 150th anniversary of the French Revolution. Thirty thousand troops of all arms took part in the parade, which also included a Brigade of Guards' detachment, heading the procession under

the command of Lieut.-Col. W. P. A. Bradshaw, D.S.O.—"a splendid, soldier-like figure"—and naval units led by a Royal Marine band. R.A.F. bombers flew above them. The appearance of "les Guards" evoked enormous enthusiasm among the craning multitudes along the route which, says "The Times" account, "rose to fever pitch as the crowd took in the full precision of their marching." ("Times" Photograph.)

FRANCE DEMONSTRATES HER ARMY'S PREPAREDNESS: TYPES OF INFANTRY IN THE "BASTILLE DAY" PARADE IN PARIS.



THE 150TH ANNIVERSARY OF THE TAKING OF THE BASTILLE CELEBRATED IN PARIS: A UNIT OF THE FRENCH NAVAL DETACHMENT WHICH TOOK PART IN THE MILITARY PARADE ALONG THE CHAMPS-ÉLYSÉES. (Flaund.)



ONE OF THE UNITS DRAWN FROM THE MILITARY CADETS OF SAINT-CYR, WITH WHITE PLUMES IN THEIR KEPIS. (Flaund.)



SCHOOLS IN THE PARADE OF 30,000 TROOPS: PLUMES IN THEIR KEPIS. (Flaund.)

THE IMPERIAL FORCES OF FRANCE ON PARADE: HOME AND OVERSEAS TROOPS REVIEWED BY PRESIDENT LEBRUN.



REPRESENTING THE FRENCH OVERSEAS FORCES: ONE OF TWO REGIMENTS OF COLONIAL INFANTRY IN THE AVENUE DES CHAMPS-ÉLYSÉES, WHERE THE PRESIDENT, M. LEBRUN, TOOK THE SALUTE. (Wide World.)



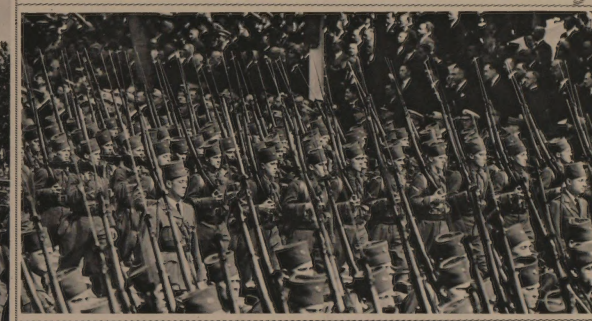
THE FAMOUS "BLUE DEVILS" PASSING THE PRESIDENTIAL TRIBUNE: MEN OF THE CHASSEURS ALPINS, EQUIPPED WITH SKIS, ROPE, RIFLE AND HEAVY HAVESACK, IN THE PARADE. (C.F.)



THE MOST LEGENDARY TROOPS IN THE WORLD MAKE A DETACHMENT FROM THE FRENCH FOREIGN LEGION IN PARIS. (Wide World.)



THEIR FIRST APPEARANCE AT A JULY 14 PARADE: FOREIGN LEGION IN PARIS. (Wide World.)



FRENCH IMPERIAL TROOPS: KHAKI-CLAD ZOUAVES, WEARING RED, FEZ-LIKE CHECHIAS, MARCHING WITH REMARKABLE PRECISION IN THE "BASTILLE DAY" PARADE ALONG THE CHAMPS-ÉLYSÉES. (Keystone.)



FRENCH COLONIAL TROOPS TAKE PART IN THE GREAT MILITARY PARADE IN PARIS ON "BASTILLE DAY": MADAGASCAN TIRAILLEURS, WEARING TURBANS, MARCHING PAST THE PRESIDENT. (Keystone.)



SPECTACULAR CAVALRY, RENOWNED AS DESERT FIGHTERS, WHICH RECEIVED AN OVATION FROM THE CROWD: SPAHIS, MOUNTED ON ARAB HORSES, TROTTING PAST. (C.F.)



NATIVE TROOPS OF THE FRENCH EMPIRE: DETACHMENTS FROM THE 12TH AND 14TH BATTALIONS OF SENEGALESE TIRAILLEURS, OF MAGNIFICENT PHYSIQUE, MARCHING ALONG THE CHAMPS-ÉLYSÉES. (A.P.)

THE 150th anniversary of the taking of the Bastille was celebrated in Paris on July 14 with the greatest military parade since that which marked the end of the Great War, and it was therefore fitting that R.A.F. aircraft and British troops should take part in it. In a message to the King, M. Lebrun said: "It is with emotion that, twenty years after their passage under the Arc de Triomphe, Paris welcomes once more these companions of glory, whose presence is a symbol of the solidarity and community of idealism for our two nations." Some thirty thousand men, with tanks and guns, took part in the parade along the Champs-Élysées.

(Continued opposite.)

where the President, M. Lebrun, took the salute. They represented units of the French forces at home and overseas, and the many thousands of people who lined the route, were deeply impressed by the excellent bearing and modern equipment of these troops. A detachment from the French Foreign Legion took part in the parade for the first time, and these almost legendary soldiers received a warm greeting from the spectators, as did the famous "Blue Devils," the Chasseurs Alpins, with their skis and ropes. The Senegalese tirailleurs also attracted much attention, on account of their magnificent physique and precision in marching.



By ARTHUR BRYANT.

THOSE who may one day be entrusted with the re-creation of a new world order in place of the one that has so far so tragically failed will have to bear in mind the old monastic saying: "A very little rule for beginners." If we are to avoid failure a second time we shall have to learn to walk before we attempt to run. The simpler the guiding rules and the fewer the obligations at first assumed the more likely are the member states of a renewed League to learn to co-operate. This is not a counsel of despair, but of expediency. For those who co-operate at first in little things learn in time to co-operate in big.

If the tragic experience of the past twenty-five years has taught us anything—and it is perhaps doubtful whether it has—it seems clear that any new world order will have to be created not by force, but by free agreement. For, as the past has proved, powerful nations cannot be coerced into obeying the ordinances of the League against their will. Any attempt to enforce them merely drives them out of the international order and causes them to resist, by arms if necessary, the collective action of those who still obey its authority. Japan, Germany and Italy all left the League because their people refused to accept its jurisdiction in matters which they regarded, however irrationally, as beyond its proper sphere. What remained after such abstentions was no longer a universal League, such as its founders intended, but a military alliance of certain nations against others. In this sense the Grand Alliance against Louis XIV. was a League. So was each of the Coalitions built up by British statesmanship and money against Napoleon: so is the present "Peace" front.

But however valuable against an over-powerful aggressor, the purpose of such a League is in the last resort military. It was not of such that President Wilson dreamed in 1918. It is merely an instrument of the old conception of the balance of power—a necessary weapon of power politics for the purpose of punishing aggressors by guns, tanks, invasions, bombing aeroplanes, submarines and starvation blockades. The nations are back again at the edge of the same precipice from which they attempted to escape twenty years ago.

For guns, tanks, bombs and battleships do not create peace and concord, even though they may achieve victory and enforce subjection. They achieved such a victory twenty years ago, but they did not bring the reign of goodwill on earth and the end of wars. The effect of a bomb exploding in a crowded city, or, for that matter, among a band of healthy young men in a trench, is precisely the same whether it is dropped from an aeroplane belonging to a "Peace Front" or from one belonging to an "aggressor." It slays, maims, destroys, affrights and angers. It

creates loathing, detestation and the desire for revenge. So does starvation by blockade or "economic sanctions," even though enforced in the name of international peace and justice. That is what the professors of moral indignation forget.

For the suffering and destruction wrought by these slaying instruments of righteousness is not confined to those who have committed wrong against international law and order. It is not only dictators and ambitious statesmen and armament manufacturers who get wounded and killed and starved. The overwhelming majority of those who suffer as the result of war are as innocent of its causes as a lamb is of the butcher's knife that slays it. The German lads who were dismembered by shells and the German women who starved and pinched and mourned for many tragic years, were not responsible for threatening Serbia or invading Belgium. If by some ill-chance of battle this country were to be defeated at sea probably half its inhabitants would perish of starvation.

is therefore a comparatively easy task to organise an effective police force to suppress lawbreakers and deter would-be malefactors. The fatal defect in the popular comparison of the peaceful services of an internal police force with the so-called "police" functions of a League of Nations can best be realised by picturing an island inhabited by fifty individuals of immensely varying strength, five of them possessing the strength of a lion and the remaining forty-five that of a sheep or hen. An association of forty-five law-abiding sheep to control the aggressive tendencies of five troublesome lions would scarcely establish the reign of peace. Nor would an association of, say, three of the lions and most of the sheep against the other two lions. It might, of course, ultimately produce the victory of the greater number—though history suggests that this does not always follow—but it would be certain in the meantime to create a horrid and painful rumpus in which everyone suffered greatly and a number of sheep disappeared altogether. The only kind of peace it could produce would be that of exhaustion.

Ultimate and lasting peace—unless it is to be the Roman peace of Cæsarean and Fascist conquest—is not to be won by war or the threat of war. The first requisite for peaceful co-operation between the nations is the readiness to co-operate. The first step in founding a world order is to discover in what matters the nations are prepared to co-operate. It is not the least use insisting on co-operation in matters in which certain nations—especially powerful nations—are not ready to co-operate. It was the attempt to include too much in the initial scope of the League that caused the United States to refuse its collaboration, and so robbed it of its best chance of success. More fore-

thought would have shown its founders the absurdity of expecting collaboration in a scheme that envisaged "sanctions" and other warlike collective action from a nation whose entire tradition was based on a deliberate principle of non-intervention in European disputes. The only result of such an expectation was to exclude from the League the most powerful and pacific nation in the world.

In short, the founders of the League made the very natural, but fatal, mistake of trying to do far too much in a hurry. The nations were not yet ready for all—or anything like all—that the League lawyers asked of them. They were each ready enough, of course, to expect others to fulfil the full obligations of the Covenant and to reproach those who failed to do so. But when brought to the test of obedience themselves they almost all failed. The tragedy is that had a little less been asked of them they might all have succeeded—not in making an ideal constitution work, but in the first essential of understanding, through common association in little things, each others' points of view in big things.



A LITTLE PICTURE MEASURING ONLY 14 IN. BY 21 IN. BOUGHT FOR £1 AT A COUNTRY AUCTION, AND NOW SOLD AT CHRISTIE'S FOR £8190—A RECORD ENGLISH AUCTION PRICE FOR A BRUEGHEL: "A HILLY RIVER SCENE WITH THE FLIGHT INTO EGYPT"; BY PIETER BRUEGHEL THE ELDER (PAINTED ON AN OAK PANEL).

This "Flight into Egypt" was originally bought, a grimy panel, at a country auction for the fantastically low figure of £1, by a retired English admiral. After being offered £400, the admiral finally sold it to the late Frank Holbrooke, for £700; and at Christie's, bearing a certificate of authenticity from Dr. Gustav Glück, it was bought, on July 14, by Messrs. Colnaghi for £8190, which sets up a new English record for a picture by Pieter Bruegel the Elder (1530-1600). Its exact measurements are 14½ in. by 21½ in.

Yet how many of them individually—even under a democratic constitution—would have had any share in the blunders of those who had brought them to such a pass? There is no justice in punishing a whole people for the sins of its rulers—only unthinking and heartless cruelty. Half the hatred and bitterness that so divides Europe to-day is the result of that fallacy. The much-cited analogy of warlike international action and an internal police force is equally false. It does not hold, for a very simple, but almost universally forgotten, reason. It is not necessary to destroy the city of London every time a burglary is committed in Lombard Street or Cheapside. If it was, people would think twice before they asked the police to apprehend a felon. Yet an attempt to punish a breach of international law may lay human society and civilisation itself in ruins.

For nations are not individuals. A nation is composed of millions of people whose physical capacity is much the same. Used against the rest of the community the strength of any single individual, or even group of individuals, is virtually negligible. It

FRANCO-BRITISH AIR POWER: THE FÊTE NATIONALE COMBINED FLY-PAST.



THE FLY-PAST OF 315 BRITISH AND FRENCH AIRCRAFT PRECEDING THE FÊTE NATIONALE PARADE IN THE CHAMPS-ÉLYSÉES: VICKERS "WELLINGTON" BOMBERS, WHICH LED THE SQUADRONS, OVER PARIS.

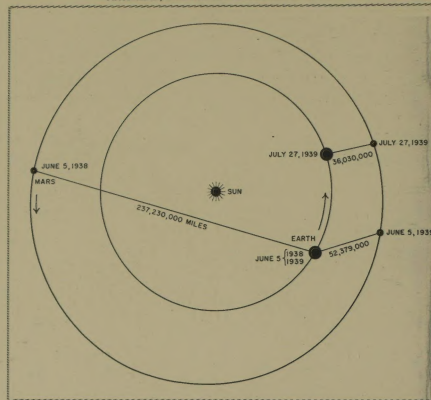
The Fête Nationale parade in the Champs-Élysées on July 14 opened with a fly-past of 315 aircraft, in which 45 British machines took part. The R.A.F. squadrons arrived in France some days previously, and were accommodated at Le Bourget, where they were inspected by M. Guy La Chambre, the French Air Minister, on July 13. The place of honour in the fly-past was given to the British bomber squadrons by the Armée de l'Air, and the fighter squadrons of "Spitfires" and "Hurricanes" brought up the rear. First came a solitary machine flown by General d'Harcourt, Inspector-General of the French pursuit squadrons, and behind an escort

of three Morane fighters flown by officers of his staff. Then followed the British Vickers "Wellingtons," Handley Page "Hampdens," and Bristol "Blenheims," at a height of 1000 ft., to be greeted with cheers by the spectators, which were renewed as the French bombers and fighters passed overhead at various heights. All the machines kept perfect station at 175 m.p.h.—a speed which enabled the crowds to obtain a good view of the different types—while the fast British fighter squadrons caught up the main body as it passed over the Champs-Élysées and then turned away after passing the Place de la Concorde. (Charles E. Brown.)

MARS NOW ALMOST AS IMPORTANT IN THE HEAVENS AS IT IS

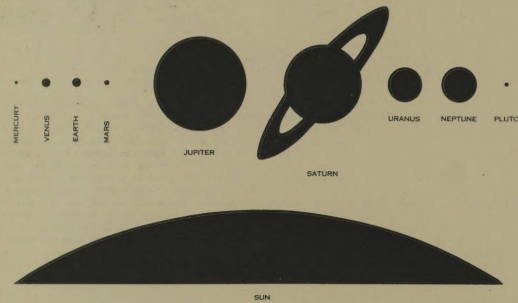
ON July 27 the planet Mars will be 36,030,000 miles from the earth—the closest body in space with the exception of the Moon. It will therefore vie with Mars, the God of War, in occupying our attention within the next few weeks. These close approaches of Mars every fifteen years give astronomers an opportunity to explore this mysterious world that has aptly been called a miniature of the earth. Its fascination comes from the fact that it is the only planet in our solar system for which there is the slightest evidence of life. The evidence consists principally of a mysterious network of fine lines covering the planet's surface from pole to pole. They were discovered in 1877 by a keen-eyed Italian observer, Giovanni Schiaparelli. He described them as being highly artificial in appearance, extending from point to point with geometrical precision. For want of a better name, he called them canals, after the custom of naming the various markings according to the geographical features that they most nearly resemble, regardless of their true nature. Thus for centuries astronomers have spoken of the "sea" on the Moon, although it has long been known that there is no water there. For nine years Schiaparelli was the only person who could see the canals, but eventually they were observed and studied by astronomers in all parts of the world. Maps of Mars now exist on which over 400 canals are charted. These strange lines were intensively studied by the American scientist Percival Lowell, who erected a large observatory in the south-west part of the United States especially for this purpose. As a result of long and careful researches, he finally concluded that the network of lines are real canals, artificial waterways constructed by highly intelligent beings, to convey water from the melting Polar snow cap down over the planet's surface. A world-wide canal system would be a vital necessity on a globe such as Mars. For it has no oceans, seas, or rivers—the only water available is locked in a thin layer of ice and snow at the Poles. With the approach of spring in one hemisphere, the cap begins to melt, and it is supposed that the water flows into the canals and is pumped down into the dry and barren country. Shortly afterwards, a "wave of quickening" seems to spread over the planet. Portions of the surface begin to change in tint from grey or brown to bluish green, as if vegetation were springing into life, aroused by the water from the polar snows. But when winter comes, these regions lose their greenish colour and return to grey and brown again. It must not be supposed that Lowell's theory of canals

(Continued below, on right.)

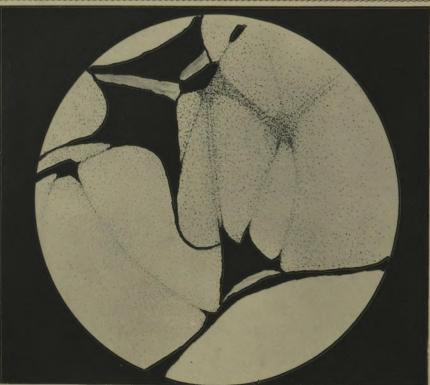


THE ORBITS OF MARS AND THE EARTH: A DIAGRAM SHOWING THE POSITION OF THE TWO PLANETS A YEAR AGO AND AT THE TIME OF OPPOSITION ON JULY 27, WHEN THEY WILL BE ONLY 36,030,000 MILES APART, THE CLOSEST APPROACH FOR THE PAST FIFTEEN YEARS.

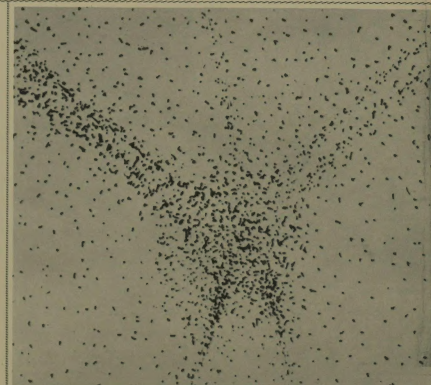
constructed by intelligent beings has been generally accepted by astronomers, many of whom challenge his fundamental assumptions. Thus all astronomers do not see the canals as fine, straight lines, but describe them as more nearly resembling broad strips that might well be a natural surface feature. And several other experienced men of the highest ability have never been able to see any canals at all, even with the most powerful telescopes. But if their line-like appearance is once admitted, then Lowell's theory explains them remarkably well. Because Mars is 49,000,000 miles farther from the sun than the earth, astronomers used to believe that it must be excessively cold there, and that the white polar caps were not snow but probably some other substance such as frozen carbon-dioxide gas—dry ice, as it is called commercially. But at the last close approach of Mars in 1924 the heat radiated from different parts of the planet was measured for the first time by means of an extremely delicate instrument called the thermocouple. It is so sensitive to heat that when used with the great 100-in. telescope of the Mount Wilson Observatory—the largest in the world—it will detect the heat from a candle 120 miles away. Thermocouple measurements made both at Mount Wilson and at the Lowell Observatory revealed temperatures for the polar caps of about -94 degrees F., and a temperature for the Equator at noon of as high as 50 degrees F. But after dark the temperature falls rapidly even in the tropics, so that by midnight it must be colder than the coldest weather ever



THE RELATIVE SIZES OF THE PLANETS IN THE SOLAR SYSTEM AS SHOWN BY THEIR DISCS DRAWN ACCURATELY TO SCALE: (LEFT) MERCURY, THE SMALLEST PLANET (1000 MILES IN DIAMETER); (CENTRE) JUPITER, THE LARGEST (88,540 MILES IN DIAMETER); AND MARS, WHICH HAS A DIAMETER ABOUT TWICE THAT OF OUR MOON AND A YEAR OF 687 DAYS.



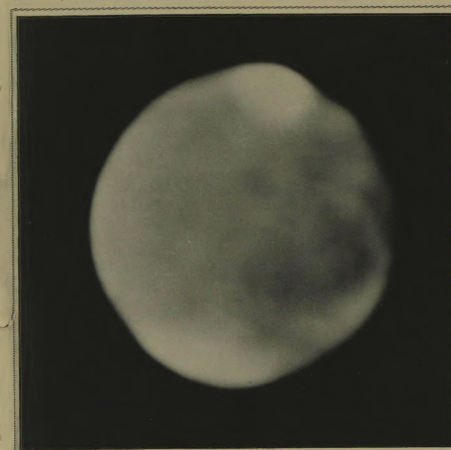
ILLUSTRATING THE THEORY THAT THE "CANALS" ON MARS ARE IN REALITY A SERIES OF DOTS: A DIAGRAM IN WHICH THE "CANALS" HAVE LOST SOME OF THEIR SHARPNESS AND LINE-LIKE APPEARANCE.



SHOWING HOW THE "CANALS" OF MARS COULD BE COMPOSED OF AN IRREGULAR MASS OF SMALL MARKINGS: A CLOSE-UP VIEW OF A PORTION OF THE DIAGRAM SHOWN ON THE LEFT.

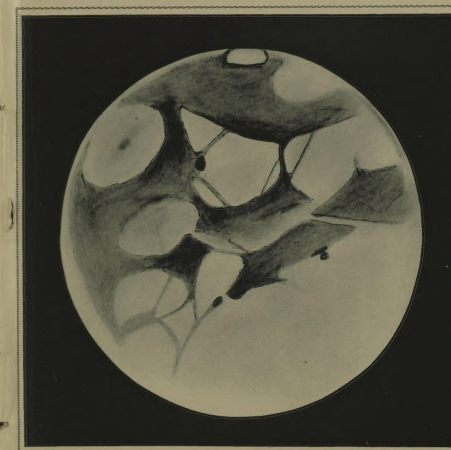
ON EARTH: THE CLOSE APPROACH OF THE "RED PLANET."

PHOTOGRAPHS, DIAGRAMS AND DESCRIPTION BY GLENN C. MOORE AND ROBERT S. RICHARDSON, MOUNT WILSON OBSERVATORY. (COPYRIGHT STRICTLY RESERVED.)



MARS PHOTOGRAPHED WITH VIOLET LIGHT ONLY—THE DISC IS A BLANK AS THE VIOLET RAYS ARE UNABLE TO PENETRATE TO THE SURFACE THROUGH THE OUTER LAYER OF AIR SURROUNDING THE PLANET.

experienced on the earth. Mars is surrounded by an atmosphere about 60 miles in depth, which is probably more rarefied than the air on the highest peaks on the earth. Astronomers have been testing the Martian atmosphere for over fifty years, and still do not know the gases that compose it. This much they do know: at the most it cannot contain more than one per cent. of oxygen gas—the element that is absolutely essential for beings like ourselves. A man on Mars would be unable to survive for a single minute without an oxygen tank and gas mask. It is believed that the atmosphere of Mars may at one time have contained oxygen in large quantities, but in the course of millions of years it has combined with the rocks and soil of the planet in the process known as oxidation, or more commonly, as corrosion and weathering. When a bar of iron rusts and turns to a reddish-brown powder, the metal has entered into combination with the oxygen of the air. Once it has been removed from the atmosphere by this process it can never be returned by any natural means. Thus bit by bit the air is being robbed of its oxygen. On Mars this operation seems to have had time to go to completion.

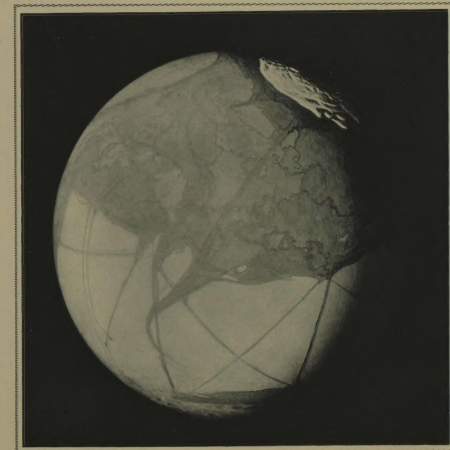


REPRESENTING THE MARKINGS ON MARS MORE CLEARLY THAN A PHOTOGRAPH COULD: AN ACCURATE DRAWING BY A SKILLED ARTIST SHOWING THE DARK AREAS OF "VEGETATION"; LIGHT REGIONS WHICH MAY BE VAST DESERTS; THE SOUTH POLAR CAP (PROBABLY A THIN LAYER OF SNOW) AND THE LONG NARROW LINES OF THE "CANALS" BELIEVED BY SOME TO BE WATERWAYS.



MARS PHOTOGRAPHED WITH RED LIGHT ONLY—THE RAYS READILY PIERCE THE ATMOSPHERE SO THAT THE MARKINGS ON THE SURFACE ARE CLEARLY REVEALED (APPARENT MAGNIFICATION IS 1500 TIMES THAT OF THE EYE).

For the surface soil is red—the colour of rust—from whence comes the name of the "Red Planet." Another discovery was made in 1927 almost as exciting as that of the canals. Two tiny moons were found to be revolving around Mars very close to its surface. The nearer one, called Phobos, is only 3700 miles from the surface of Mars. The outer one, Deimos, is 12,500 miles from the surface. Phobos moves so fast that a person on Mars would see it rise in the west and set in the east. Moreover, it would rise three times during the course of a single day. Mars seen from one of these moons would be a weird and wonderful sight. From Phobos it would loom up like a gigantic globe covering almost half the sky from the horizon to the zenith. Observers on Deimos would see Mars 33 times the size of our full moon. They could easily follow the seasonal changes, such as the melting of the polar caps and the growth of vegetation. Every close approach of Mars brings with it a feeling of expectancy—the hope that this time we will be able to pierce the veil of mystery that surrounds this strange world. The canals and the two moons were discovered in 1877. Who knows what secrets may be disclosed in 1939?



THE PLANET MARS; SHOWING ONLY THE MORE PROMINENT MARKINGS WHICH HAVE BEEN SEEN AND CHARTED BY A GREAT MANY INDEPENDENT OBSERVERS: A MODEL WITH THE "CANALS," "OASES," AND "DESERTS" AS WELL AS THE SOUTH POLAR CAP DEPICTED TRUE TO SCALE AND WITH THE PROPER CURVATURE AND PROSPECTIVE MAINTAINED.

THE DISCOVERER OF THE WORLD'S OLDEST STATUES.

"TEN YEARS UNDER THE EARTH: THE SUBTERRANEAN EXPLORATIONS OF NORBERT CASTERET."*

An Appreciation by SIR JOHN SQUIRE.

MOST people, when young, have felt a fascination for caverns and a desire to explore them. But this is usually coupled (even in artificial and well-mapped dark passages like the entrance to the Grand Pyramid) with flutters of trepidation once the last gleam of outer light has been lost; and it is only a special and very curious on into uncharted burrows, with their bats and slime, their invisible waters, their unexpected chasms, their possible rock-falls and their purely imaginary reptiles. When old enough to deserve so learned a label they are called "speleologists"; the daring youth's relish for danger and the unknown is reinforced by the grown man's desire to add to scientific knowledge. Among these to-day M. Casteret is one of the princes, by virtue both of the number and courage of his exploits and the diversity of his interests. This new book, compiled from two volumes in French, contains chapters relating some of his experiences and others recording knowledge in various fields collected as a result of subterranean exploration.

He was born to it. When he was a child he found a book in an attic which described a hyæna's lair in a cavern.

geology and archaeology. It is a short book, but packed with excitements and facts alike.

M. Casteret, as an archæologist, holds to the theory that most of the underground works of art which have been discovered in scores of caverns owed their existence to medicine men's magic. His own greatest "find" resulted from one of the most audacious expeditions. In 1922 he discovered a series of caverns at Montespan, which he began exploring, a great deal of his time being spent under water and freezing in places where rock touched water, and only faith and general principles kept him on. Next year he returned and a dark journey of several hours brought him and his companion to a dry gallery 650 feet long. At a place "where we could almost stand upright" he "chose a nook which looked promising for probing." He began with the pick and found a chipped flint. This meant man, twenty thousand years old, perhaps, and the digging went on. "Suddenly I stopped. Before me was the clay statue of a bear, which the inadequate light had thus far hidden from me (in a large grotto a candle is but a glow-worm in the inky gloom). I was moved as I have seldom been moved before or since. Here I saw, unchanged by

the march of æons, a piece of sculpture which distinguished scientists of all countries have since recognised as the oldest statue in the world. My companion crawled over at my call, but his less practised eye saw only a shapeless chunk where I indicated the form of the animal. One after another, as I discovered them around us, I showed him horses in relief, two big clay lions, many engravings. That convinced him, and for more than an hour discovery followed discovery. On all sides we found animals, designs, mysterious symbols—all the awe-inspiring and portentous trappings of ages before the dawn of history." Besides the sculptures there were pictures and engravings of mammoth and bison, stag, chamois and hyæna; the biggest statue was of a cat-like creature, nearly six feet long.

Amongst the rain of honours which fell upon M. Casteret from learned societies was one which surprised him: the large gold medal of the Académie des Sports. But it was well earned: his endurance amid hazards may properly

tried it out, and had the taste to go back at once to sane and natural representations of the animals of their time."

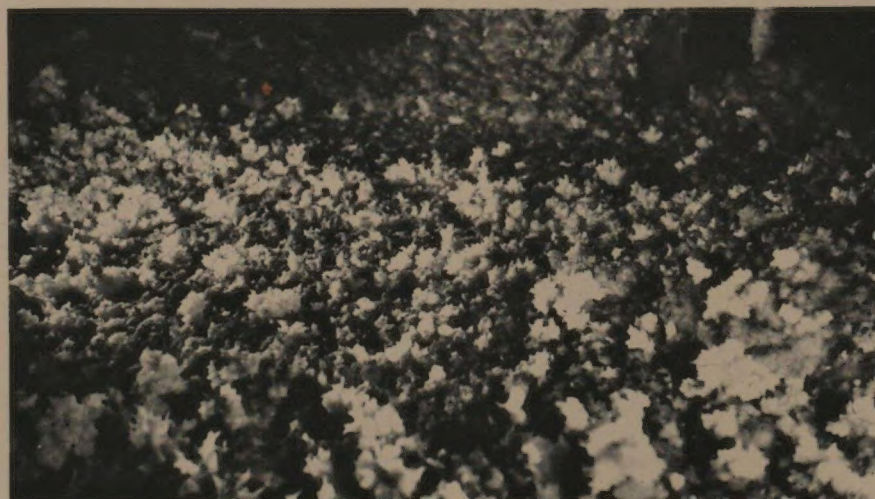
Representations and bones are not all that is to be found in caves. I have referred to the existence of reptiles in caves as "imaginary." Very likely the common dread of them in such places derives in part, by association, from stories about people cast into dungeons full of snakes; at all events, our fears are unfounded. "Apparently the idea of caves calls up all kinds of bizarre and repulsive animals. Reptiles, being supposed to inhabit dark, wet holes, play a large part in people's imagination, and no one likes the idea of meeting a snake in a cave. At the risk of shattering his illusions, let me assure the reader that



M. NORBERT CASTERET, THE FAMOUS FRENCH SPELEOLOGIST, ON THE SITE OF HIS GREATEST DISCOVERY: AT THE ENTRANCE TO THE TUNNEL AT MONTESPAN, THROUGH WHICH HE SWAM TO FIND THE WORLD'S OLDEST STATUES.

M. Casteret's discoveries in the cavern at Montespan were fully illustrated by us shortly after they became known in 1923. He took his life in his hands when he entered the place for the first time, and could never have succeeded had he not been one of the finest swimmers in the South of France.

The place was quite near, the cavern only partly explored. He got on his bicycle, rushed to the quarry where the cavern was, was driven away by dynamiting workmen, returned at dusk, and, "flat on my stomach, with beating heart," crawled into his first cavern with a candle, and was stopped by a chasm. Next day he was back with a brother and a forty-foot rope. Chasms, instead of horrifying him, attracted him. He read Martel's "Les Abîmes." "How I dreamed of them! The very names of the chasms made me dizzy and stimulated a desire to imitate the hero of these perilous exploits." Here was a man who descended to terrifying depths to look at underground France, and who discovered the palace of the Thousand and One Nights for the greater glory of science. "My first chasm" followed at once, two hundred feet of it. It was a great deal for a boy. As he remarks, with characteristic understatement: "A hundred feet does not look like much in figures, but in reality it is the height of a seven-story building; on a dangling rope in the dark it seems more." He was rewarded that first time by an animal cemetery, antlers of deer and bones of cave bear, and the only live cave rat he has ever seen. This was the first in a series of abysses which was to culminate in the conquest of the Gouffre Martel, 1560 feet deep, and the deepest known in France. The narrative of his climbs and swims deep down, amid rock and stalagmite, water and ice, is thrilling enough to hold a reader completely indifferent to science, for M. Casteret would have climbed had he, too, been indifferent to results. But the scientific reader (if any such there be) who is indifferent to mere bravery and prowess, would find the book of unfailing interest because of the light it throws on



FLOWERS OF PERSEPHONE'S KINGDOM: BLOSSOMS FORMED BY GYPSUM CRYSTALS, AND A BANK OF DELICATE CRYSTAL-BLOOMS, SEEN IN THE EXPLORATION OF THE CIGALÈRE ADJOINING THE GOUFFRE MARTEL, THE DEEPEST ABYSS IN FRANCE.

In Cigalère Grotto, an adjunct of the Gouffre Martel, M. Casteret and his companions came upon many wonders—a white sea of unbroken shiny stalagmite; crystals that in the colouring and delicacy of their formation surpassed the most gorgeous flowers of nature; and at one time they seemed to be going knee-deep in bushes with delicate crystal leaves.

Reproductions from "Ten Years Under the Earth..."; by Courtesy of the Publishers, Messrs. J. M. Dent and Sons.

be compared to those of great outdoor climbers and Polar pioneers. His chapters on underground art and its significance are fascinating. He does not in his gropings into the past forget the present. "Even cubism," he says, "boasts a prehistoric ancestry. There are a few attempts, rare, indeed, but just enough to show that the Magdalenians



ONE OF THE MOST GRUESOME OF M. CASTERET'S UNDERGROUND EXPERIENCES: IN THE "CHARNEL HOUSE" IN THE GREAT CAVERN OF CAGIRE, WHERE, AT THE BOTTOM OF A SHAFT, HE CAME UPON A MASS OF CARCASSES AND BONES.

the class of *Reptilia* has no underground representative."

M. Casteret divides cave-dwellers into "cavernicolous," or creatures born, living and dying underground, and "cavernophilous," or animals temporarily or accidentally living in caves. These latter in France include, amongst others, the bear, the badger, the fox, the marten, the cat, the rabbit, and several sorts of owl. Bears, which are extinct in the French Alps, but survive in the Pyrenees, often go far below ground. They do not, according to our author, go to sleep for a long period, but doze and vegetate. He himself, though he has found skeletons, has never met a live bear in a cave. A badger is formidable enough: "Tracks in damp earth have often told me of a badger in a cave, and one day, as I wriggled painfully along a narrow tube, I had the disagreeable surprise of coming nose to nose with a badger at bay in the cul-de-sac. He was as displeased as I, but determined to fight to the last. Having only a lamp, to his strong jaws and sharp claws, I backed up as fast as I could, leaving him to an uncomfortable retreat, which was his by prior right anyway." Bats bridge the gulf between the two kinds: they live in caves part of the year and go out in the pleasanter parts of the year. They are warmly defended by M. Casteret, whose wife is seen in a photograph with a hanging, sleeping multitude of the little pets. They should, he says, be protected and cherished: "All the twenty-five varieties living in France are exclusively insectivorous," and "of all animal manures bat guano is the richest in fertilising manure"—bat farms having, in fact, been established in the United States. The first of the purely cavernicolous animals was not discovered until 1768, when Laurenti stumbled on a *Proteus*. Some

of the species recall "fossil animals which have gone from the earth's surface for millions of years."

The photographs in this volume are remarkably beautiful. There are grand shots of mountain scenery and impressive pictures of grottoes, tunnels, lakes, cascades, stalactites, rock faces and carvings underground.

* "Ten Years Under the Earth: The Subterranean Explorations of Norbert Casteret." Illustrated. (J. M. Dent; 12s. 6d.)

INCIDENTS OF THE JAPANESE BLOCKADE OF THE TIENTSIN CONCESSIONS.



IN THE BRITISH CONCESSION AT TIENTSIN, BLOCKADED BY THE JAPANESE: THE MAIN STREET; SHOWING THE CENOTAPH WITH THE "GOTHIC STYLE" MUNICIPAL BUILDINGS BEHIND. (S. and G.)



READY FOR EMERGENCIES IN THE BRITISH CONCESSION, TIENTSIN: TWO LORRY-LOADS OF THE 1ST BATTALION, DURHAM LIGHT INFANTRY, WEARING FULL SERVICE EQUIPMENT. (S. and G.)



A RESULT OF JAPANESE RUTHLESSNESS AT TIENTSIN: A CHINESE COOLIE STATED TO HAVE BEEN KILLED THROUGH TOUCHING THE ELECTRIFIED BARRIER WHICH HAS BEEN BUILT ROUND THE CONCESSIONS. (Planet.)



THE INTERRUPTION OF SUPPLIES OF FRESH VEGETABLES AND MILK—ONE OF THE CHIEF INCONVENIENCES CAUSED BY THE JAPANESE BLOCKADE: CHINESE PEDLARS WAITING IN THE GLARING SUN UNTIL THE JAPANESE SENTRIES LET THEM PASS. (A.P.)



AT THE EDGE OF THE CONCESSION: BRITISH GUARDS WEARING SUMMER KIT AND SUN-GLASSES QUIETLY WATCHING THE JAPANESE SENTRIES IN THE FOREGROUND. (A.P.)



THE WORKING OF THE JAPANESE BLOCKADE: A PROMINENT GERMAN RESIDENT GETTING OUT OF HIS CAR, WHICH IS ABOUT TO BE EXAMINED AT THE BARRIERS; WHILE A CROWD OF CHINESE LOOK ON. (S. and G.)

Illustrations of the measures taken by the Japanese for blockading the French and British concessions—following the refusal of the British authorities to surrender four Chinese who were accused of anti-Japanese terrorism—were given in our issue of June 24, together with a pictorial map of Tientsin. As we write the situation is still very tense, although it is to be hoped that discussions between the British Ambassador in Tokyo and the Japanese Foreign Minister may arrive at some means of tranquillising it. Foreigners at Tientsin have been subjected to all kinds of inconveniences and indignities. To the former belong such measures as the continual obstruction of the milk supplies for the concession (the milk even

being searched "for bombs"); and the restrictions on foodstuffs—these being mainly designed to create dissatisfaction among the Chinese residents, who are the chief sufferers. The Japanese hope that the Chinese will then turn against the British. Another form of pressure is the efforts made to induce the Chinese police in the British area to give up their posts and join the Japanese-controlled administration—in some cases bombs being placed outside the men's homes to intimidate them. The indignities put upon foreigners chiefly consist in their being searched and even forced to strip by officious Japanese sentries, as happened to Mr. Ivor House, when he was seeking to enter the British Concession on July 11.

SHANGHAI CARRIES ON AS USUAL: CHINESE, JAPANESE AND EUROPEANS MINGLE AMICABLY AT THE RACES.



THE ADMISSION CARD TO THE SHANGHAI RACE CLUB, WHERE MANY ENTHUSIASTS RECENTLY FORGOT THE POLITICAL SITUATION.

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THE NUMBER-BOARD FOR THE LINGFIELD HANDICAP—OF SHANGHAI; BOTH ENGLISH AND CHINESE JOCKEYS COMPETING, THEIR NAMES APPEARING IN ENGLISH AND CHINESE LETTERING.



A GOOD EXAMPLE OF THE CHINA PONY, BROUGHT OVER FROM THE MONGOLIAN STEPPES: APPLEJACK, ONE OF THE SPRING WINNERS.



THE FAMOUS ORIENTAL CALM GIVES PLACE TO ANIMATED INTEREST: TWO LOVELY CHINESE GIRLS WONDERING IF THEIR PONY WILL WIN.



STUDYING THE FORM-BOOK: CHINESE PUNTERS—WHO ALSO RESORT, HOWEVER, TO THE INCENSE-BURNING METHODS SEEN ON THE RIGHT-HAND PAGE.

The threats of complications arising in the International Settlement in Shanghai—Shanghai proper was captured by the Japanese in November 1937—have so far made little or no difference to horse-racing. The course, once a pleasant buggy ride from the small treaty port, now stands in the heart of the International Settlement, with huge shops, office buildings, and modern hotels towering above it. Shanghai was included among the five "Treaty



IN THE HEART OF THE INTERNATIONAL SETTLEMENT, AND SURROUNDED BY MODERN BUILDINGS: A GENERAL VIEW OF THE SHANGHAI RACECOURSE, WITH A RACE IN PROGRESS; IN THE CORNER CAN BE SEEN TWO BRITISH BLUEJACKETS.



SEEN IN GREATER NUMBERS THIS YEAR THAN PREVIOUSLY: JAPANESE RACEGOERS, INCLUDING JAPANESE LADIES DRESSED IN THE TRADITIONAL KIMONO.

ports opened to foreign trade by the Treaty of Nanking made in 1842, during the course of the first Anglo-Chinese or "Opium" War; and, since 1868, when the original Race Club was built, spring and autumn, almost without interruption, the Champion Sweepstakes have been run off. In the early days, a crowd of 500 made the village overflow; in those days, too, all Shanghai firms closed every afternoon during Race Week. That spacious



WHERE THE CHINESE PUNTER SEEKS SUPERNATURAL AID IN PICKING A WINNER: BURNING SCARLET CANDLES AND INCENSE (AS SHOWN IN THE RIGHT-HAND PHOTOGRAPH) BEFORE THE PATRON SAINTS OF THE HWA HWEI (FLOWER SOCIETY) LOTTERY, APPROPRIATELY PLACED JUST OUTSIDE THE STABLES.

custom has, of course, departed; but nowadays the meetings draw a crowd of some 8000. The new club-house was built in 1934. Outside the course wait the hundreds of curious Chinese who are unable to afford the price of admission, but hope to glimpse the fleet China ponies flying round the track, and to learn as soon as possible if their bets have been successful. An inveterate gambler, the Chinese places his bet on a careful study of form;

but also, to make doubly sure, he may burn candles and incense in the hope of influencing the gods. The China pony is in a class by itself: tiny, fiery, and unpredictable. Brought yearly from the barren Mongolian steppes, he is slower than the racehorse known in England, but can be counted on for a more spectacular finish. The race-meetings, incidentally, are the only occasions when gambling is not illegal in the International Settlement.

BOOKS OF THE DAY.

FRANCE and

Britain hav-

ing once more been drawn together by the menace of a common danger, the time seems opportune for reading books on French history, or the lives of eminent Frenchmen. Of works bearing on recent political events affecting both our nations, of course, the name is legion, but at the moment it seems desirable to avoid the fiercely topical, and dwell rather on the immobile past.

The first item is a memoir which reminds me that, some thirty years ago, I perpetrated certain reminiscences in rhyme. (Whether that had ever been done before, or whether I was "the first that ever burst into that silent sea," I cannot say, but anyhow no publisher jumped at them!) The passage relevant to our present purpose related to some hiking tours along the Côte d'Émeraude in pre-war days, during which my wife and I went on a day—

To the grim-walled Corsair City, set
On a seaward-tapering tongue of land
With a headland beyond, whereon doth stand
Her great son Chateaubriand's grave
Forever fronting his native wave,
And islanded at flow of tide,
When his native waves all round him ride.

With such memories of incredibly peaceful and carefree days in mind, it was the more interesting to discover the circumstances of the famous French writer's coastwise burial, as described in "CHATEAUBRIAND." A Biography. By Joan Evans. With Portrait (Macmillan; 12s. 6d.). This is a book of singular charm, written with insight and sympathy, and based on a wide study of contemporary sources. It abounds in human interest as a picture of the social background to Chateaubriand's varied experiences in France, England, and America.

Readers attracted to Chateaubriand's life and personality by the biographer's beguiling pages, especially to the story of his unfortunate *mariage de convenance*, contracted under family influence, and his various love-affairs—with Pauline, Delphine, Nathalie, and Juliette (Mme. Récamier, who was with him when he died)—will surely be tempted to read his own books, above all the "Mémoires d'Outre-tombe," on which the new biography is mainly based. Summing-up his qualities and importance, the author says: "The measure of his literary success lay in his imitators. All the men who were in the forefront now had imitated him, in pictorial romanticism, in *genres*, or in melancholy. Byron, Hugo, Lamartine, Vigny, Michelet and his school of picturesque historians, Flaubert: none would have written as they did if he had not written before them."

In keeping with Chateaubriand's genius for the picturesque, the biographer's description of his obsequies calls up a vivid scene. "In 1828," we read, "he had asked the town council of his native St. Malo to grant him space for a tomb on the islet of the Grand-Bé, where he had used to play as a child. They granted his request in 1831, and further said that when the time came they would give him a civic burial." The time came in July 1848, a few months after the abdication of Louis Philippe. "Mass said, the coffin was laid on an open car drawn by six black horses, which were led by artillerymen down to the shore. The Grand-Bé is only cut off from the shore at high tide: now the tide was low. The road to the tomb was marked by standards with the names of Chateaubriand's major works and of the places he had made famous. Sailors bore the coffin over the rocks. The morning was as brilliant as the day he had left St. Malo for Combourg, more than seventy years before. The cannon boomed over the quiet sea. The ramparts were dark with silent folk. The surplises of more than 200 priests who followed the coffin marked its progress up the rocks. They reached the open grave, carved out of the living granite, and lowered their burden. As the last prayers were said, rain and a great wind came up from the sea."

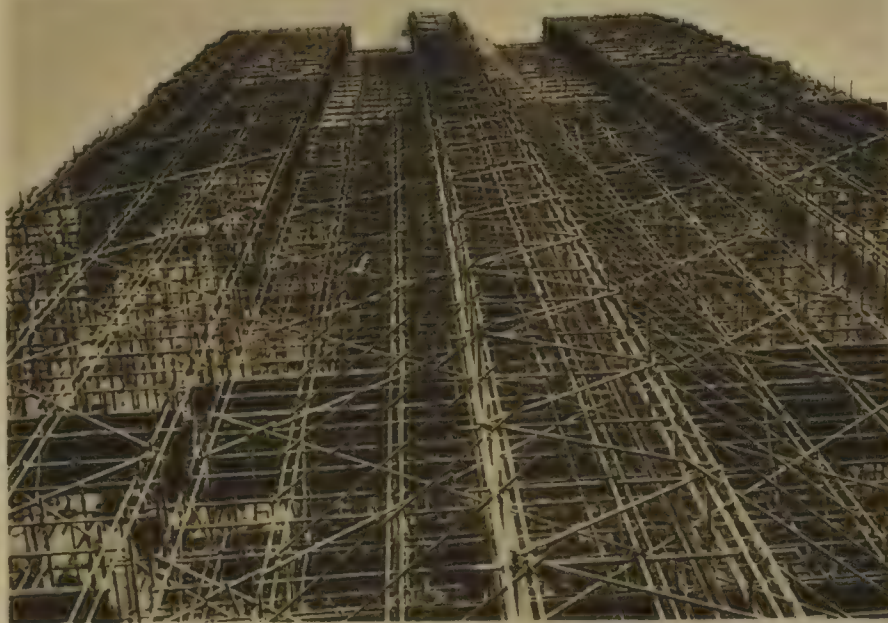
One of the French literary giants named above, as inheritors of Chateaubriand's pioneer romanticism, has been made, by a modern French writer of high distinction, the subject of an unusually frank and intimate biographical novel entitled "THE TRAGIC LIFE OF VICTOR HUGO." By Léon Daudet. Translated by James Whitall (Heinemann; 12s. 6d.). The author of this very revealing but not altogether flattering story has himself a close family association with his hero, of whom, however, he can hardly be said to write in the spirit of hero-worship, since he is by no means blind to the great man's faults. The dedication runs: "To my son Charles Daudet, great-grandson of Victor Hugo, grandson of Alphonse Daudet and Charles Hugo, this book is affectionately dedicated." The story portrays Hugo's life and character from the age of twenty-nine (in 1831) until his death at the age of eighty-three in 1885. To some extent, apparently, the book discloses new facts, for a note states that among the materials used were "the

By CHARLES E. BYLES.

unpublished love-letters of Mme. Victor Hugo to St. Beuve." Here also we read: "It was the reaction from this double betrayal that paved the way for the great affair of Hugo's life—the *liaison* with the beautiful and popular actress, Juliette Drouet. Victor Hugo's opposition to Louis Napoleon caused his banishment, and he was a political exile for nineteen years." In 1870, after the Emperor's fall, he returned to Paris and was elected to the National Assembly. Among domestic misfortunes, which go to justify the epithet "tragic" applied to his life, were the accidental death by drowning of his favourite child,



A GREAT LONDON LANDMARK—REPUTEDLY THE LOFTIEST SQUARE TOWER IN EXISTENCE—STILL IN "SPLINTS" AFTER A YEAR: THE VICTORIA TOWER OF THE HOUSES OF PARLIAMENT TOTALLY CONCEALED BY SCAFFOLDING.



LIKE A SHEER VIEW OF SOME AMERICAN SKYSCRAPER UNDER CONSTRUCTION: THE VICTORIA TOWER AT WESTMINSTER, SHOWING THE ALL-ENVELOPING TUBULAR SCAFFOLDING, AND, CENTRE, THE GREAT HOIST FOR CONVEYING REPAIR MATERIALS.

The Victoria Tower, 75 ft. square and 336 ft. high (400 ft. with flagpole), has been hidden for over twelve months. On August 20, 1938, we published a full-page illustration of it covered by a vast network of steel scaffolding. Above are recent views, showing the present tubular style which gives the tower, from across the river, the curious appearance of some enormous insulator. In the lower illustration the 370-ft. hoist is also seen, by means of which all materials for repair are conveyed from and to the ground.

Léopoldine, and the death of his son Charles and the remarriage of the latter's widow, against Hugo's wishes, to the journalist, Édouard Lockroy, who became "the scourge of the poet's old age," and constantly taunted him for his senile philanderings. Lockroy played cruelly upon the old man's fear of being separated from his beloved grandchildren, who inspired him to write "L'Art d'être Grandpère."

M. Daudet

shows his

mastery of French literary history in numerous allusions to Hugo's friendships. One gives a delightful picture of Dumas' visit to him in Guernsey, while of another famous contemporary we read: "Gustave Flaubert, with his loud voice, wide-open eyes, bushy moustache and high forehead, was overwhelmed with enthusiasm in Hugo's presence and always appeared at his best when he visited him. If Hugo read one of his poems, Flaubert would exclaim: 'Ah, how beautiful! I ask you, is it perfect or not? Oh, God, how does the old devil do it?' Everyone laughed, including the old poet himself. At dinner, if some particularly witty remark came from the host, Flaubert would pound the table with his fist, waking the sleeping children: 'Priceless! Well roared, old lion! After that I'll have some more beef.' Then if the conversation lagged, he would recite a whole scene from *Ruy Blas*, his big moustache shaking with the passion of his rendering. Edmond de Goncourt was enchanted by such goings-on, and, though habitually restrained in manner, he would laugh till the tears came."

When Victor Hugo returned from his long exile to Paris, and heard that the Republic had been proclaimed, he enquired what had become of various Republicans he had known in former years. "And Blanqui?" he asked a journalist friend, who replied: "I've heard nothing about him." Later we read: "The truth was that the September 4 conquerors and Gambetta in particular did not want anyone in the people's favour associated with them, whether his name was Hugo, Rochefort or Blanqui." The journalist's answer to Hugo's question perhaps expresses the average British reader's reaction at first sight of a book entitled "BLANQUI." By Neil Stewart (Gollancz; 10s. 6d.). Those who first become acquainted with Louis-Auguste Blanqui, however, in Mr. Stewart's vigorous pages, will agree that his amazing career is well worth perusal, without necessarily accepting his violent opinions.

Blanqui was one of the most uncompromising of French nineteenth-century political firebrands. He spent thirty-seven of his seventy-six years in various prisons, and was more than once condemned to death though subsequently reprieved. Considering what he went through, it is astonishing that he died a natural death. He was not so much a political theorist as a hater of oppression. He fell foul of so many different administrations that it becomes rather difficult to imagine any Government that could have commanded his permanent allegiance. This biography, though scarcely free from class prejudice, has historical value as a revolutionary document, and is also readable as a political adventure story, with its many dramatic moments and narrow escapes. Modern readers will be specially interested in Blanqui's friendship with Clemenceau, who in the early 'sixties, was with him in prison "in company with the intellectual cream of the Second Empire." Among their fellow-captives were Catulle Mendès, Sully Prudhomme, and Anatole France.

Towns, no less than men, have their distinctive life-stories and characteristics. From memoirs of eminent Frenchmen I now turn to a book which, through the history of some thirty French provincial centres (including Orleans, Dijon, Lyons, Grenoble, Marseilles, and Avignon), explores and reveals that inner core of national stability underlying the surface confusion of French politics. The book in question is "REASONS FOR FRANCE." By John Brangwyn. With 16 Illustrations (Lane; 12s. 6d.). It is industrial and commercial history, rather than political or military, with which the author is mainly concerned. He recalls the old saying that "Paris is not France," and declares that "Paris must be forgotten if we are to have any clear conceptions of the country itself."

In his introduction Mr. Brangwyn indicates the object of his book by implication. I think the following passage, culled from a succeeding chapter, explains better what he is driving at. Describing the start of his journey to Montreuil (a town whose survival had aroused his curiosity), he writes: "I set out by train in the most matter-of-fact way, never guessing that I was upon an adventure which would carry me from one town to another, bent upon knowing how they had survived the days of their greatness and of their prosperity."

Among the mass of books bearing on current international affairs, two important studies of French policy are "FRANCE." By Wladimir d'Ormesson. Translated by J. Lewis May. (A volume in the "Ambassadors at Large" series.)

With a Prefatory Letter from the French Ambassador in London (Longmans; 6s.); and "FRANCE AND MUNICH." Before and after the Surrender. By Alexander Werth (Hamish Hamilton; 12s. 6d.). At this point, while correcting my proof, I have just received a delightfully illustrated topographical work, "THE LAND OF FRANCE." By Ralph Dutton and Lord Holden. With Coloured Frontispiece after Whistler, and 130 photographs (Batsford; 8s. 6d.).

DIVING AND SURFACING: A BRITISH SUBMARINE EXERCISING AT MALTA.



1. PROCEEDING OUT OF MARSAMUSCETTO HARBOUR, MALTA, IN FULL SURFACE TRIM, BUT READY TO DIVE: THE SUBMARINE "CLYDE" WITH HER AFTER-PERISCOPE RAISED—THE CAPTAIN IS STANDING BY THE FORE-PERISCOPE STANDARD.



2. DIVING: THE CAPTAIN HAS SHUT THE CONNING-TOWER HATCH AND THE "CLYDE" IS LOWER IN THE WATER AS THE "MAIN VENTS" HAVE BEEN OPENED AND WATER ADMITTED INTO THE SADDLE TANKS.



3. WITH HER BOW NEARLY UNDER WATER: THE SUBMARINE TAKING UP A SMALL ANGLE, BOW DOWN, DUE TO THE EFFECT OF THE WATER ON THE HYDROPLANES, WHICH HAVE BEEN PUT TO "DIVE."



4. A FURTHER STAGE IN THE DIVE: THE ANGLE INCREASED SLIGHTLY IN ORDER TO GET THE SUBMARINE MORE QUICKLY TO HER REQUIRED DEPTH—THE BOW HAS JUST DISAPPEARED BENEATH THE SURFACE.



5. THE ANGLE ON THE "CLYDE" NOW, ABOUT FIVE DEGREES, IS A FAIRLY NORMAL ANGLE FOR A SUBMARINE TO TAKE UP WHEN DIVING—NOTE THAT THE STERN IS STILL VISIBLE.



6. THE BRIDGE IS JUST DISAPPEARING AND THE SUBMARINE IS BEGINNING TO LEVEL UP PREPARATORY TO TAKING UP A DEPTH SUFFICIENT TO LEAVE THE TOP OF THE PERISCOPE ABOVE WATER.



7. NEARLY LEVELLED UP AFTER SUBMERGING: THE "CLYDE" PASSING OUT OF MARSAMUSCETTO HARBOUR WITH ONLY THE PERISCOPE STANDARDS, DIRECTION-FINDING COIL AND AFTER-PERISCOPE SHOWING ABOVE THE SURFACE.



8. ALMOST THE LAST STAGE OF THE DIVE: THE "CLYDE" LEVELLING UP AT THE REQUIRED DEPTH, HER PERISCOPE STANDARDS MAKING A CONSIDERABLE WASH AS THEY FORGE THROUGH THE WATER.



9. THE "CLYDE" PROCEEDING AT FOUR TO FIVE KNOTS WITH LITTLE OF THE PERISCOPE SHOWING, ALTHOUGH A CONSIDERABLE "FEATHER" IS VISIBLE, DUE TO THE SPEED OF THE VESSEL.



10. THE SUBMARINE SURFACING—AN OPERATION WHICH TAKES A VERY SHORT TIME: A PHOTOGRAPH SHOWING THE WATER DRAINING AWAY FROM THE CASING ON THE BOWS AND FROM THE BRIDGE.



11. ON THE SURFACE: THE MAIN BALLAST TANKS HAVE BEEN ALMOST COMPLETELY BLOWN CLEAR OF WATER, WHICH HAS DRAINED OFF THE BRIDGE, ENABLING THE CONNING-TOWER HATCH TO BE OPENED.

The dramatic evidence given at the inquiry into the loss of the submarine "Thetis" by Lieutenant Coltart, who was on the accompanying tug, as to the vessel's fatal dive—"About three o'clock her bow just broke surface and I saw

a splash of air just forward of the bow, and then 'Thetis' dived horizontally and fairly fast, and disappeared in about a minute"—lends additional interest to these photographs of the British submarine "Clyde" diving at Malta.

RARE NELSONIANA FROM THE NELSON-WARD COLLECTION FOR THE NATION.



PART OF THE MAGNIFICENT NELSON-WARD DONATION: ROMNEY'S GREAT PAINTING OF LADY HAMILTON AS CASSANDRA.



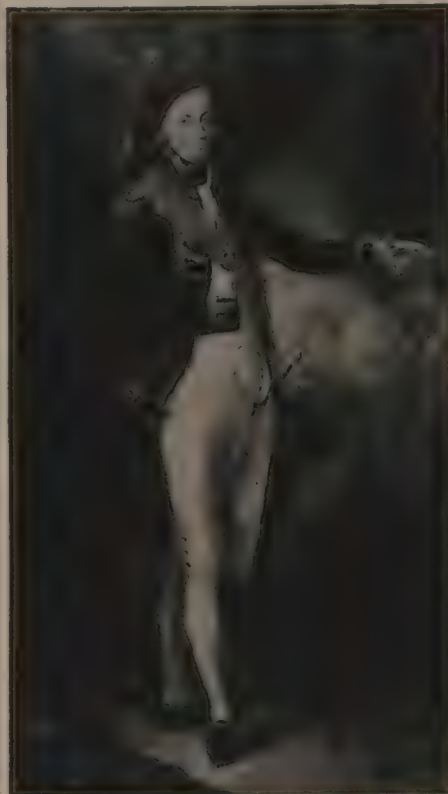
NEW NELSON RELICS FOR GREENWICH: A MEMORIAL RING, A RING BY LOOS, NELSON'S OWN GOLD RING WORN AT TRAFALGAR, AND A DRESS-SHOE BUCKLE.



FROM A PASTEL ATTRIBUTED TO JOHN RUSSELL, R.A.: A LESS FELICITOUS LIKENESS OF EMMA, LADY HAMILTON, AS A PRIESTESS OF BACCHUS.



SYMBOLISING THE NATIONAL LOSS: HORATIA NELSON WEeping BY HER FATHER'S TOMB IN ST. PAUL'S CATHEDRAL, PAINTED BY WILLIAM OWEN, R.A.



"PINCHED AND WORN" AFTER HIS NILE VICTORY, AND WEARING HIS HAT ON THE BACK OF HIS HEAD—THE RESULT OF A WOUND: NELSON AT PALERMO, BY LEONARDO GUZZARDI.



DANCING THE TARANTELLA, WITH WHICH HER MOTHER CAPTIVATED GOETHE ON HIS ITALIAN JOURNEY: HORATIA ON THE BRONTÉ ESTATE.



PERHAPS PURCHASED IN THE EIGHTEENTH-CENTURY BAZAARS OF PALERMO OR NAPLES: A MOSAIC NECKLACE ONCE BELONGING TO LADY HAMILTON AND, AFTER HER DEATH, TO HORATIA—AN ITEM IN THE NELSON-WARD DONATION.



A NECKLACE WITH A DOG SENT BY NELSON TO HORATIA IN ANSWER TO A LETTER OF HERS SAYING THAT HE HAD PROMISED HER A DOG; AND SILVER-MOUNTED PISTOLS WHICH BELONGED TO NELSON.

On these pages we are able to illustrate for the first time many of the pieces belonging to the unique and valuable collection of Nelson relics given to the nation by Nelson's great-grandson, the Rev. Hugh E. Nelson-Ward, and formally handed over on July 19, in the presence of the First Lord of the Admiralty and the Museum Trustees, to the National Maritime Museum, Greenwich. The donor is the grandson of Horatia, Nelson's daughter, and therefore descended directly from the most famous English seaman, "the greatest seaman of all time" as some

authorities claim. The collection, which is on exhibition to public view in the special "Nelson-Ward Gallery" at the Museum, where it will be permanently housed, includes, in addition to the pieces shown above, a number of rare pictures; personal books and plate formerly at Merton Park; Nelson's death-mask with the original matrix from which the cast was made (both reproduced in "The Illustrated London News" of March 24, 1928); Lord Nelson's seal; and several other historic relics connected with him. The original nucleus of the collection

[Continued opposite.]

“THE MOST IMPORTANT NELSON DONATION EVER RECEIVED.”
THE NELSON-WARD COLLECTION FOR THE ROYAL MARITIME MUSEUM.



NELSON RELICS NOW
AT GREENWICH:
(LEFT) THE TELE-
SCOPE NELSON CAR-
RIED AT COPENHAGEN
AND (RIGHT) A
BRACELET OF LADY
HAMILTON'S HAIR
WITH SIR WILLIAM
HAMILTON'S LIKE-
NESS, AND A LOCKET
CONTAINING A LOCK
OF NELSON'S HAIR.



BEQUEATHED BY NELSON TO WILLIAM IV.:
A CHINA CABINET CONTAINING A BREAKFAST-
SET AND ALSO A WORCESTER DINNER-SET,
OF WHICH EACH PIECE SHOWS EMMA HAMILTON
IN DIFFERENT ATTITUDES AS “HOPE.”

George III.
George III. to the Rev. Nelson-Ward.
I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the Nelson-Ward Collection. I have the honor to inform you that the same has been forwarded to the Rev. Nelson-Ward for his consideration. I am, Sir, very respectfully,
Your obedient servant,
George III.

SIGNED BY GEORGE III.: THE INSTRUMENT
EMPOWERING HORATIA NELSON TO BEAR
HER FATHER'S NAME AND ARMS.

Emma Hamilton
I received the letter to Horatia
Nelson my word she being
now near six years
old. He was to be six
the 25th of the month
of October. I by this to
be considered as my last
will. Emma Hamilton
October 7th 1806

“... TO HORATIA NELSON MY WARD SHE BEING NOW NEAR
SIX YEARS OLD ... MY LAST WILL ...”: THE CONCLUDING
PAGE OF LADY HAMILTON'S HOLOGRAPH WILL.

Victory Oct 19th 1805
My Dearest Angel,
I was made happy by the
pleasure of receiving your letter of Sept. 19th
and rejoice to hear that you are so
very good a girl and love my dear
Lady Hamilton who most dearly loves you
give her a kiss for me. The (condemned
fleets of the enemy are now reported
to be coming out of Cadiz and therefore I
answer your letter my dearest Horatia to
mark to you that you are ever upper-
most in my thoughts. I shall be sure of
your prayers for my safety, conquest and
speedy return to dear Merton and our

WRITTEN ON BOARD H.M.S. “VICTORY” TWO DAYS
BEFORE TRAFALGAR: THE OPENING PAGE OF NELSON'S
LAST LETTER TO HIS DAUGHTER, HORATIA.

Continued.
reverted to the Rev. Nelson-Ward as a legacy from his grandmother, the other items being acquired privately during his long life of nearly eighty years. The legacy would, indeed, have been considerably larger but for Lady Hamilton's extravagance after Nelson's death, which compelled her to sell many precious mementoes in order to stave off the poverty which ultimately overwhelmed her. The collection, as now augmented and presented to the nation, constitutes, in the words of the Director of the Museum, Professor Sir Geoffrey Callender, a gift

“of the very first importance,” from a national point of view, and, from the naval point of view, “the most important Nelson donation ever received.” A tentative valuation of the collection quotes a figure of £10,000, even without the documents which form its most valuable part, such as the instrument signed by George III. empowering Horatia to take her father's name and arms, and Lady Hamilton's Will, drafted in her own hand at Merton, Nelson's seat. Of these a well-known West End valuer remarked: “As well ask us to value the Crown Jewels!”

THE WORLD OF SCIENCE.

ON GROWING UP.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

MOST people, probably, have come to regard "the beasts that perish" as very much like ourselves in the matter of their progressive march across the stage of life. Birth, infancy, adolescence, maturity, senescence, and death, it is true, all follow one another, but not in the orderly sequence so aptly summarised in Shakespeare's "Seven Ages of Man," for in ourselves that sequence is imperceptible. We cannot say precisely when the period of childhood, youth, or maturity is attained. But with the "lower orders of creation" that sequence is commonly very much broken up into a series of phases bearing no semblance of likeness between them—as, for example, in the caterpillar and the butterfly. The differences between the young oyster and the adult, or the young starfish and the adult, are still more profound. Many, in their progress, have to pass through two worlds,

larval stages, breathe by precisely similar external gills, as also do the frogs and toads. But among these, in the course of their growth, the external give place to internal gills, and later still these—in the adults—are replaced by lungs. But there is much more to be said about these external gills of the newts and salamanders. The point to be borne in mind now is that they are the mark of immaturity. But the course of development, like the course of true love, never runs smoothly. We are always being "tripped up" by exceptions, and these are often exasperatingly puzzling, for we cannot by any means explain them away. That strange creature known as the axolotl, found only in certain lakes in Mexico, is one of these. It has large, plume-like tufts of external gills (Fig. 1), and it retains them throughout its whole life, becoming, in due course, sexually mature and producing eggs and young after the manner of all other salamanders which lose their gills long before they become sexually mature. It was believed, then, that here we had a case of "arrested development." A true species which, so far as

its external form was concerned, remained a "larva." But many years ago specimens were sent to the zoological gardens in Paris, where they bred for many generations. But at last the young of one brood lost their gills, and the crest on the tail, and exchanged their black skin for one spotted with yellow. They had, in fact, changed into the well-known North American "tiger-salamander" (*Amblystoma tigrinum*; Fig. 2) which in due course produces young axolotls. No one has yet been able to explain why it is that *Amblystoma tigrinum* should retain its larval, gill-bearing stage throughout life only in these lakes of Mexico.

The axolotl, until this strange discovery was made, was always regarded as belonging to a distinct group of the salamander tribe known as the "Perennibranchiaia"—the "permanent-gilled," of which the olm (*Proteus*) and the mud-eel are well-known examples. But these creatures have a strange history, which possibly accounts for this retention of the gills. The olm (*Proteus anguinus*; Fig. 3) is found only in the subterranean streams of Carniola, a region of perpetual night; hence they are blind, and of a dead white, and have no more than three fingers and two toes. They feed on the fresh-water shrimps which live there. Nearly related is the mud-eel (*Siren*)



1. THE "LARVAL-ADULT" STAGE OF THE TIGER-SALAMANDER; SHOWING THE LARGE EXTERNAL GILLS: THE AXOLOTL, WHICH FOR MANY YEARS WAS SUPPOSED TO BE A "PERENNIBRANCHIATE."

As the axolotl becomes sexually mature at the stage shown above and breeds freely, it was for many years supposed to be a "perennibranchiate," one of a group of newt-like animals with permanent adult gills. It was later discovered to be the delayed larval stage of the tiger-salamander.

Photographs 1 and 2 by D. Seth-Smith.

as with the dragon-fly and the frogs and toads: and in all these cases there is not the slightest hint as to what each of these will become when they "grow up." From the reptiles up to man himself, however, there is no such uncertainty, though even here the differences between the infant and the adult stages are often very striking. Anything like an extended survey of the more remarkable of these changes would be impossible in a single essay. I shall therefore confine myself to some particularly interesting aspects I have recently been reviewing afresh in regard to the early and transition stages in the life-history of the newt and salamander tribe.

But always, in considering such problems, it is necessary to take into account not only the particular type in which one is interested at the moment, but also its ancestry. And this train of thought often leads one far afield. In the present case this ancestry is linked with that of the fishes. For some members of this group came very near to becoming land-animals; such as the "ganoids," which represent the most ancient of known fishes. They had the body encased in an armour of thick, enamel-covered, bony plates, and they have left descendants to-day in the *Polypterus* (Fig. 4; top) of the Nile and rivers of tropical Africa. The "lung-fishes" (Fig. 4; centre) of Africa, South America, and Australia came still nearer, for they have transformed the air-bladder to serve the function of lungs. Their precise ancestry is still a matter for speculation. But be this as it may, these ancient types, in their larval stages of growth, are linked up with the newts and salamanders, inasmuch as they breathe by external gills, which are later replaced by internal gills as in fishes generally. Now the newt and salamander tribe also, in the



2. A SPECIES WHICH RETAINS ITS LARVAL GILL-BEARING STAGE THROUGHOUT LIFE IN CERTAIN LAKES IN MEXICO AND IS THEN KNOWN AS THE AXOLOTL: THE ADULT TIGER-SALAMANDER (*AMBLYSTOMA TIGRINUM*), RANGING FROM NORTH AMERICA TO MEXICO.



3. ONE OF THE "PERENNIBRANCHIATE," OR PERMANENTLY-GILLED, MEMBERS OF THE NEWT TRIBE: THE OLM (*PROTEUS ANGUINUS*), WHICH IS FOUND ONLY IN THE UNDERGROUND LAKES OF CARNIOLA, WHERE IT LIVES IN COMPLETE DARKNESS. (Photograph by E. J. Manly.)



4. TYPES OF FISH WHICH IN THEIR LARVAL STAGES OF GROWTH ARE LINKED UP WITH THE NEWTS AND SALAMANDERS: (TOP) THE LARVAL "GANOID" FISH *POLYPTERUS*; SHOWING THE LARGE EXTERNAL GILLS; (CENTRE) THE ADULT AFRICAN LUNG-FISH, *PROTOPTERUS*; AND (BOTTOM) THE LARVAL STAGE OF *PROTOPTERUS*.

In the adult stage of *Polypterus* the large external gills give place to internal gills. The larval *Protopterus* is seen at the stage when the external gills (e.g.) are at their maximum size, and these should be compared with their vestiges—seen as a pair of short rods above the base of the long, rod-like breast-fin—in the adult.

found in the swamps and ditches of the Southern United States, burrowing in the mud. It also has a long, eel-shaped body, three pairs of external gills, and a little more than vestiges of the fore-limbs. The hinder pair have vanished. It has undergone a yet further stage of specialisation, for both upper and lower jaws have replaced the teeth by horny, beak-like sheaths.

This family of the salamanders, indeed, displays very remarkable malleability. A further instance of this is

supplied by the North American newt, or red-eft (*Triturus viridescens*), which frequently adds a third stage to the normal two of its life-history. Herein the larva gives rise to a reddish-coloured, land-dwelling adult which, after about a year's sojourn on land, returns to its earlier life in the water, changes to a greenish colour, and, having, of course, lost its gills, it dispenses with its lungs and breathes by means of a rich blood supply which has formed in the lining-membrane of the mouth so that by continually gulping in and expelling fresh water, all the oxygen it needs can be absorbed by the blood. But there are other members of the newt tribe which, for some mysterious reason, have dispensed

with lungs and breathe through the skin. In some cases, however, an explanation is forthcoming, for these live in mountain torrents, and here lungs would make the body so buoyant that it would be swept away by the force of the stream. Here perhaps we have a case of "natural selection," giving preference in the "struggle for life" to those individuals with the smallest lungs and a skin sufficiently thin to enable the blood vessels to absorb the life-sustaining oxygen directly from the water. As this absorptive power increased, the lungs degenerated. "Growing up" among these creatures is indeed worthy of our attention, for it reveals an insight into a most interesting and unsuspected responsiveness of living tissues to the effects of sustained, external stimuli.



ONE OF THE FINE SERIES OF PAINTINGS BY WILLIAM HODGES, THE OFFICIAL ARTIST ON CAPTAIN COOK'S SECOND VOYAGE, PRESERVED AT THE NATIONAL MARITIME MUSEUM, GREENWICH: "TAHITI REVISITED: OAITPEHA BAY, 1773"—AN EXTREMELY ROMANTIC EVOCATION OF A SOUTH SEAS PARADISE.



EASTER ISLAND, WHOSE STRANGE MONUMENTS HAVE MADE IT OF PERENNIAL INTEREST TO ANTHROPOLOGISTS, AS IT APPEARED TO THE EARLY EXPLORERS: A PAINTING SHOWING FOUR SANCTUARIES WITH GROUPS OF STATUES, THREE OF THE NEAREST BEING CROWNED WITH A KIND OF STONE TURBAN.

A LITTLE KNOWN ENGLISH ARTIST WHO EXPLORED THE SOUTH SEAS WITH COOK: RECORDS BY HODGES OF A HISTORIC VOYAGE.

As the accuracy of certain details in the plates which illustrated the description of his first voyage to the South Seas had been called in question, Captain Cook took a professional painter with him on his second voyage. This was William Hodges, a pupil of Wilson and the first painter of any importance to depict the South Seas. Hodges was thirty when he sailed with Cook. He was borne on the books of the "Resolution," and his pictures afterwards became the property of

the Admiralty. In August 1773, when the expedition reached Tahiti, Hodges found wonderful subjects waiting for him, and he was most successful in capturing the romantic atmosphere of the South Seas as it appeared to these early visitors from sterner northern climes. Captain Cook revisited Tahiti on his second voyage and his two ships were hospitably received by the natives, many of whom remembered his former visit.

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TAHITI AS IT APPEARED TO THE ENGLISH LANDSCAPE PAINTER, HODGES—WHO WAS A PUPIL OF WILSON—IN THE COURSE OF CAPTAIN COOK'S SECOND VOYAGE: ONE OF THE PAINTINGS IN THE NATIONAL MARITIME MUSEUM.



CAPTAIN COOK'S SHIPS, THE "RESOLUTION" AND THE "ADVENTURE," IN MATAVAI BAY, WHERE THE ORIGINAL FORT VENUS, ESTABLISHED ON HIS FIRST VOYAGE, WAS REOCCUPIED BY THE CIRCUMNAVIGATOR.

BY THE OFFICIAL ARTIST ON COOK'S SECOND VOYAGE TO THE SOUTH SEAS: HODGES' PAINTINGS OF TAHITI BEFORE THE IMPACT OF EUROPEAN CIVILISATION.

When Captain Cook reached Tahiti in the course of his second voyage, he moved round to the north, after a week spent in the south-eastern part of the island. He dropped anchor in Matavai Bay, as he had done before, in 1769, and reoccupied his original fort on Point Venus. In the second painting reproduced on this page Hodgkins contrasts the native vessels with the tall English ships, against a background of sylvan loveliness unmatched in the Southern Seas. There are plenty of records of Hodgkins'

methods of work while with the expedition. Forster, their naturalist, a man not without malice, observed: "The connoisseur will find Greek costumes and features in these pictures which have never existed in the South Seas." This would seem to be unfair, for although the composition of Hodgkins' pictures is obviously that of an English landscape painter of his period, the individual details are, on the whole, extremely well observed and correct.

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REBUILT AND LOOKING LIKE A DIFFERENT SHIP: "RENOWN" COMPARISONS.



THE "RENOWN" AS SHE WAS BEFORE HER FIRST RECONSTRUCTION IN 1923-26: A BATTLE-CRUISER OF PRE-JUTLAND DESIGN, WITH THE HEAVY TRIPOD MASTS CHARACTERISTIC OF BRITISH CAPITAL SHIPS OF THE PERIOD.



AFTER HER FIRST RECONSTRUCTION: THE "RENOWN," STILL RETAINING HER TRIPOD MASTS, BUT NOW EQUIPPED WITH A CATAPULT ABAFT THE SECOND FUNNEL; AND HAVING HAD ANTI-TORPEDO BULGES ADDED.



THE "RENOWN" AFTER HER LATEST RECONSTRUCTION: A PHOTOGRAPH TAKEN THIS MONTH SHOWING HER TOTALLY ALTERED APPEARANCE, WHICH ALSO DIFFERS COMPLETELY FROM THAT OF HER NOMINAL SISTER-SHIP, THE "REPULSE," SEEN BELOW.

THE process of bringing this country's battle fleets up to date has been brought one step nearer completion by the reconstruction of the battle-cruiser "Renown," which proceeded on her trials recently. The "Renown's" appearance has been fundamentally altered, so that she is now totally different from the "Repulse," nominally her sister-ship. They were practically identical when they were first built. The first thing that immediately strikes the eye about the "Renown" is the replacement of the heavy tripod masts by slender "poles" (designed to give anti-aircraft guns a better field of fire) and the erection of a heavy bridge of the tower type already seen in the "Nelson," "Rodney," and the reconstructed "Warspite." It will also be seen that the "Renown"

(Continued opposite.)



NOMINALLY A SISTER-SHIP OF THE "RENOWN," BUT NOW TOTALLY DIFFERENT IN APPEARANCE: THE BATTLE-CRUISER "REPULSE" AS SHE NOW IS—STILL RETAINING HER TRIPOD MASTS AND THE OLD STYLE OF BRIDGE.

has been raised one deck amidships. Upon this platform is mounted her reorganised secondary armament, composed of guns in double mountings. Internally she has been re-engined, with new machinery supplied by Cammell Laird; and her protection, particularly as regards horizontal decks, much increased. She has also been equipped with hangars for aircraft, cranes, and a catapult; and her system of boat stowage reorganised. The "Renown" had already undergone a previous reconstruction in the years 1923-26, when a conspicuous bulge was added, and the bridge built up abaft the fore tripod. Her sister-ship, the "Repulse," was reconstructed between 1932-36, at a cost of £1,377,748. The "Repulse" was the subject of a large sectional four-page drawing in our issue of May 6. Photographs by Stephen Cribb.

AN INTERNATIONAL NEWS SURVEY:

IMPORTANT HAPPENINGS AT HOME AND ABROAD IN PICTURES.



HAPLESS SPAIN, WHERE TRAGEDY FOLLOWS TRAGEDY: THE SCENE AT PEÑARANDA DE BRACAMONTE, OBLITERATED BY THE EXPLOSION OF AN AMMUNITION DUMP. Peñaranda de Bracamonte, a village in the Salamanca Province of Spain, was entirely destroyed earlier in the month by the explosion of a powder-magazine. A hundred people are said to have been killed by the explosion and 450 wounded, while 5000 inhabitants were rendered homeless and had to be evacuated to towns and villages in the neighbourhood. A goods train was blown to pieces. (Planet.)



THE INSPECTOR-GENERAL OF OVERSEAS FORCES (RIGHT) LEAVING CROYDON FOR POLAND: GENERAL SIR EDMUND IRONSIDE WITH THE POLISH AMBASSADOR.

General Sir Edmund Ironside, Inspector-General of Overseas Forces (seen above, right, bidding good-bye at Croydon to the Polish Ambassador, Count Raczynski), arrived at Gdynia by air on July 17. He was accompanied by his A.D.C., Lieutenant Hare, and the Polish Military Attaché in London, Colonel Kwiecinski. The flight from Gdynia to Warsaw was made by special 'plane, with a bomber escort. (Keystone.)



THE VISIT OF THE ITALIAN FOREIGN MINISTER TO SPAIN: COUNT CIANO (RIGHT) AND GENERAL FRANCO IN SAN SEBASTIAN.

Count Ciano arrived in Spain on July 10, and left on July 17. He is seen above with General Franco in San Sebastian during their ninety minutes' talk on July 12. No one else was present at the interview. In all, Count Ciano saw the Caudillo three times. A Spanish communiqué published about the visit, referred to the complete "solidarity regarding mutual viewpoints and aims." (Planet.)



RAISED, ONLY TO SINK AGAIN: THE BOW OF THE AMERICAN SUBMARINE "SQUALUS" HELD BY SALVAGE PONTOONS OFF THE NEW HAMPSHIRE COAST.

The American submarine "Squalus," which had been raised from the ocean bed off the New Hampshire coast, where she sank on May 23 with the loss of twenty-six lives, broke loose on July 13 from the surface pontoons holding her and plunged back into the ocean depths. "When the chains snapped," states an American eyewitness, "the submarine shot 25 feet out of the water, rolled, and then dived back like a huge porpoise." The raising of the vessel had involved many weeks of exceptionally hard work on the part of U.S. salvaging bodies. (Associated Press.)



WATCHING THE MILITARY PARADE OF "QUATORZE JUILLET": LORD GORT (LEFT), CHIEF OF THE IMPERIAL GENERAL STAFF, AND GENERAL GAMELIN.

Lord Gort arrived at Le Bourget on July 12 and was met there by General Gamelin, the Commander-in-Chief of the French Army. Other British guests of the Republic included Mr. Hore-Belisha, Sir Edward Evans (representing the First Sea Lord), and Sir Cyril Newall, Chief of the Air Staff. Photographs of the parade appear elsewhere in this issue. (A.P.)



FOR ENGLAND, HEALTH AND BEAUTY: THE LORD PRIVY SEAL INSPECTING REPRESENTATIVES OF THE LEAGUE OF HEALTH ON THEIR DEPARTURE FOR STOCKHOLM.

Under the leadership of Miss Prunella Stack (Lady Douglas-Hamilton)—third from the left—a representative party of members of the British League of Health and Beauty left Liverpool Street on July 17 to take part in the "Lingiad," or World Gymnastic Congresses being held at the Stockholm Stadium. Our illustration shows the party being inspected at the station by Earl de la Warr, Lord Privy Seal since 1937. (Wide World.)



BRITISH NAVAL OFFICERS WIN THE HINDENBURG SAILING CUP AT KIEL: ADMIRAL CARLS, COMMANDING THE BALTIC STATION, PRESENTING THE TROPHY.

A welcome indication of the friendly relationship which exists between units of the British and German navies was forthcoming at Kiel on July 15, when the International Sailing Competition for the Hindenburg Cup was won by two British naval officers, Lieutenants Grattan and Woodcock. In the above photograph the winning entrants are seen, accompanied by a senior officer, receiving the Cup from Admiral Carls, commanding the German Baltic Station. (Associated Press.)

ON THE EUROPEAN NEWS FRONT: EVENTS IN ENGLAND AND ABROAD.



THEIR MAJESTIES AT SANDOWN PARK: THE QUEEN ACKNOWLEDGING THE SALUTE OF GORDON RICHARDS WHO RODE THE KING'S HORSE GREAT TRUTH.

The King and Queen were present at Sandown Park races on July 15 to see the King's two-year-old filly, Great Truth, run in the National Breeders' Produce Stakes. The Princess Royal and the Earl of Harewood were also present with their two sons. Great Truth finished fourth and was later promoted to third place after the winner, Lord Glanely's Rose of England colt, had been disqualified. The delightful photograph above shows their Majesties in the paddock. (Planet.)



THE DUCHESS OF KENT VISITS WALES: HER ROYAL HIGHNESS INSPECTING MEMBERS OF THE ST. JOHN AMBULANCE BRIGADE AT THE CITY HALL, CARDIFF.

The Duchess of Kent visited Cardiff on July 15 in fulfilment of a promise made by the Duke of Kent a year ago that her Royal Highness would see Wales before they left for Australia. The Duchess of Kent inspected the Cardiff Royal Infirmary in the morning and in the afternoon attended a General Assembly of the Priory of Wales of the Order of St. John in her capacity as Lady Superintendent-in-Chief of the St. John Ambulance Brigade in Wales. (I.B.)



A MODERN ODYSSEUS: MR. F. E. CLARKE, WITH THE CUTTER IN WHICH HE TWICE CROSSED THE ATLANTIC.

Homer's saga is recalled by the return to his native land on July 16 of Mr. Francis Edward Clarke, a fifty-five-year-old seaman of Portsmouth, after twice traversing the Atlantic alone in the 7-ton cutter-rigged yacht in which he left England for Carolina in 1937. He is seen above on the day of his arrival in Newlyn Harbour, Cornwall. He was several times thrown out of his course by storms.



PRAGUE COMMEMORATES JAN HUSS IN SPITE OF GERMAN DOMINATION: THE HUSS MEMORIAL ADORNED WITH FLOWERS.

The German grip on Bohemia could not prevent the celebration there of the Jan Huss holiday. The Huss memorial in Prague was decorated with flowers, in spite of semi-official suggestions that the Czechs should pay more attention to the Roman Catholic holiday of SS. Cyril and Methodius on the same date. Articles appeared in Czech newspapers describing the failure of previous attempts to suppress Hussite traditions. (Photo., Courtesy Pestrý Tyden.)



"PORT AFTER STORMIE SEAS": THE GERMAN-OWNED SAILING-SHIP "PADUA" AT GLASGOW.

"Peace after warr, death after life, port after stormie seas doth greatly please," sang Edmund Spenser in "The Faerie Queene." The third of these is beautifully illustrated in this photographic study of the German-owned windjammer "Padua," seen at Glasgow after accomplishing her homeward voyage in the annual grain race from South Australia in the excellent time of 93 days. (Fox.)



THE ATHLETIC MATCH AT THE WHITE CITY, IN WHICH OXFORD AND CAMBRIDGE DEFEATED HARVARD AND YALE BY 9 EVENTS TO 3: THE COMBINED TEAMS.

Oxford and Cambridge excelled themselves in the athletic contest held at the White City on July 15, winning by nine events to three. This decisive victory was not generally expected, a much closer struggle being thought probable by both British and American spectators. The outstanding event was the half-mile, in which G. E. F. Wethered, achieved a record for this Anglo-U.S. match, 1 min. 52.4 sec., only 3.2 sec. behind Wooderson's British record. (Sport and General.)



THE FIRST MILITARY FLYING-BOAT TO CROSS THE ATLANTIC, NON-STOP: THE CONSOLIDATED AIRCRAFT CO.'S "28-5" MODEL, BOUGHT BY THE BRITISH GOVERNMENT.

This machine, which has been bought by the British Government, left Botwood, Newfoundland, on July 14, and arrived at Felixstowe, Suffolk, on July 15, passing over England eleven hours after leaving Newfoundland. For 1800 miles a speed of 180 m.p.h. was maintained, and the plane flew through a storm at 13,000 ft., with ice forming on its wings. Our photograph is of particular interest as showing the retractable wing-tips used as floats for landing purposes.



CHAIRED BY VOCIFEROUS SUPPORTERS AFTER HARROW'S VICTORY OVER ETON: A. O. L. LITHGOW, THE HARROW CAPTAIN, CARRIED SHOULDER-HIGH.

Lord's cricket ground was the scene of riotous jubilations on the afternoon of July 15, when, after an interval of thirty-one years, a Harrow eleven defeated Eton by eight wickets. As A. O. L. Lithgow, the Harrow captain, scored the winning drive at 5.30, the pitch was besieged by a swarm of over-wrought onlookers who—as seen above—carried him shoulder-high to the pavilion. A group photograph of the Harrow team is on page 158.



THE GUARDIAN OF FRENCH LIBERTIES: AN INFANTRY DETACHMENT IN THE FÊTE NATIONALE PARADE, WHEN ALL WERE IMPRESSED BY THE OBVIOUS FIGHTING EFFICIENCY OF THE FRENCH ARMY. In a broadcast speech after the military parade in Paris on July 14, M. Daladier, the Prime Minister, said: "We have made an immense effort to assure the salvation of peace and liberty. We will pursue it without tiring and with that tenacity which animated our great ancestors. To-day you are receiving the first fruits. The army which you acclaimed this morning is the guardian of your liberties." The crowds who watched the parade were noticeably impressed by the efficiency of the infantry, a detachment of which is seen above, and by the mechanised forces which brought up the rear of the long column of troops. (Planti.)

“A HISTORIC DAY”: THE FIRST GROUP OF MILITIAMEN



PUTTING AWAY HIS CIVILIAN CLOTHES, WHICH WILL NOT BE REQUIRED FOR SIX MONTHS: A MILITIAMAN AT THE KINGSTON BARRACKS. (A.P.)



WEARING THE NEW BATTLE DRESS: MILITIAMEN LINED UP IN SINGLE RANK FOR INSPECTION BY QUEEN MARY AT SHORNCLIFFE CAMP, FOLKESTONE. (Keystone.)

On July 15, the first group of over 30,000 militiamen reported for six months' training at camps and depôts throughout the country, and it was immediately apparent not only that the men concerned had accepted conscription with a good spirit, but that the Army authorities had done everything possible to assist them to settle down to their new life. The Secretary of State for War, Mr. Hore-Belisha, visited the Kingston barracks of the East Surrey Regiment and the depôt of the Queen's Royal Regiment (West Surrey) at Guildford,



THE MILITIAMEN BEGIN THEIR ARMY LIFE: A DEMONSTRATION OF BED-MAKING BY A LANCE-CORPORAL AT THE ROYAL FUSILIERS' DEPÔT, HOUNSLOW. (S. and G.)



TYPICAL OF THE FRIENDLY WELCOME EXTENDED TO THE MILITIA: A TOAST IN TEA WITH A SERGEANT AT THE ROYAL FUSILIERS' DEPÔT. (C.P.)



QUEEN MARY INSPECTS MILITIAMEN AT SHORNCLIFFE CAMP: HER MAJESTY QUESTIONING THE MEN ABOUT THEIR HOMES AND CAREERS IN CIVIL LIFE. (Psa.)

where he told the militiamen: "Both for you and the country this is a historic day. It is a milestone in the story of the British Empire." During his tour of the barrack-rooms he sat at a table where militiamen were having tea, and drank from a china mug while chatting to the men. Queen Mary, as Colonel-in-Chief of the 10th/15th Royal Hussars, visited the regiment at Shorncliffe Camp, Folkestone, where she lunched with the officers, and later inspected some of the militiamen, who were lined up in single rank wearing

WELCOMED AT CAMPS AND DEPÔTS THROUGHOUT BRITAIN.



SHOWING THE COMRADELY SPIRIT THAT ALREADY PREVAILS AMONG THE MILITIAMEN: A SING-SONG IN PROGRESS AT THE CAMP NEAR CROOKHAM. (Wide World.)



THE FIRST MEAL, WHICH MET WITH GENERAL SATISFACTION, IN THE NEW CAMP AT CROOKHAM: MILITIAMEN PASSING THEIR PLATES AT DINNER. (C.P.)



JOKING WITH MILITIAMEN DRAFTED TO THE QUEEN'S ROYAL REGIMENT (WEST SURREY): THE SECRETARY FOR WAR, MR. HORE-BELISHA, AT GUILDFORD. (Wide World.)

the new battle dress. Militiamen were welcomed at other camps and depôts by members of the Army Council and General Officers Commanding-in-Chief of Home Commands. At Devizes, the militiamen on their way to camp passed under a banner across the road bearing the heartening words: "Devizes welcomes you and will endeavour to make it a home from home for you." The R.A.F. received its first batch of militiamen on July 17, and in the next two months will receive 2000 men, who will be sent to R.A.F. stations in



"BOOTS, BOOTS, BOOTS": PREPARING EQUIPMENT IN READINESS FOR THE ARRIVAL OF MILITIAMEN AT ARROW PARK, BIRKENHEAD. (Fps.)



ENSURING THAT EACH MAN HAS A COMPLETE OUTFIT: MILITIAMEN DISPLAYING THE VARIOUS ARTICLES OF THEIR KIT AT KINGSTON BARRACKS. (Keystone.)

groups of a hundred. The first contingent consists of skilled tradesmen, who are intended for the ground sections of the R.A.F. Men for the air sections will be called up later in the year. The next group of militiamen will be called up about September 15, and those allotted to anti-aircraft units will report for duty in the first half of October. Speaking at Birmingham on July 15, Major-General J. H. Belth, Director of Public Relations, stated that nearly 1,000,000 men will be under arms in this country by August.

PROMINENT PEOPLE IN THE NEWS: PERSONALITIES AND OCCASIONS OF THE WEEK.



LIEUT. RICHARD E. COLTART, R.N.
Was in the tug accompanying the "Thetis" to sea. Testified at the enquiry that on June 1 communication was difficult, and at 4.40 p.m. he gave up the attempt to send a message as further action would be taken by Fort Blockhouse.



CAPTAIN A. E. GODFREY.
Master of the tug "Grebecock," which escorted the "Thetis" on her fatal diving trials. Giving evidence before the public enquiry on July 12, he said that he wanted the tug to keep in touch with the submarine during the whole of the trials.



BRIG.-GEN. C. G. BRUCE.
The famous mountaineer. Died July 12. Led the Everest Expedition of 1922, in which Mallory and Irvine lost their lives in their attempt to reach the summit. Specialised in military mountain training. Served in the war in Egypt and Gallipoli.



MR. FRANK CHARLES.
Crashed fatally on July 15 during the final week-end of the National Gliding Contests at Great Hucklow; aged thirty-two. Mr. Charles, well known as a speedway rider, was a self-taught pilot. His death was the second of the meeting.



SIR RONALD CAMPBELL.
The appointment of Sir Ronald Campbell, the British Minister in Belgrade, as Ambassador in Paris, in succession to Sir Eric Phipps, was officially announced on July 14, and will take effect some time in the autumn. Sir Ronald is fifty-six, and has been at Belgrade since 1935. He was Counsellor at the Embassy in Paris in 1928, and Minister there, 1929-1935.



CHAIRING THE WINNER OF THE KING'S PRIZE AT BISLEY: CAPTAIN T. S. SMITH, LATE OF THE 5TH BATTALION, THE SOUTH STAFFORDSHIRE REGIMENT, AFTER HIS SUCCESS.

Captain T. S. Smith, late of the 5th Battalion, The South Staffordshire Regiment, won the King's Prize at Bisley on July 15, with an aggregate for the second and final stages of 282. He has fired in the final stage of the King's Prize nine times, and his win was very popular. Miss M. E. Foster who won the prize in 1930, was runner-up. Captain Smith won the Grand Aggregate Gold Cross in 1930, and in 1920 was a member of the British team which visited South Africa and Australia.



WINNERS OF THE ASHBURTON SHIELD FOR THE FIRST TIME, WITH A SCORE OF 482: THE CRANBROOK SCHOOL TEAM WITH THEIR TRAINER, MAJOR H. F. SAUNDERS, AT BISLEY.

A team from Cranbrook School O.T.C. won the Ashburton Shield—the public schools shooting championship—for the first time on July 13. Cranbrook was forty-eighth in the list last year, and their success was obviously due to the sound instruction given them by their trainer, Major H. F. Saunders. King's College School, Wimbledon, was the runner-up with an aggregate of 481. Seventy-six schools competed, and the competition was the seventy-fifth to be held.



HARROW BEAT ETON FOR THE FIRST TIME SINCE 1908: THE WINNING TEAM, WHOSE RESOUNDING SUCCESS CAUSED JOYFUL DEMONSTRATIONS AT LORD'S.

The Harrow School XI, which defeated Eton College at Lord's on July 15 by eight wickets. (L. to r.; standing): D. F. Henley, R. M. Boustead, D. C. H. McClean, P. E. E. Prideaux-Brune, G. F. Anson, J. L. Cowley; (sitting) L. E. W. Byam, F. C. Boulton, A. O. L. Lithgow (captain), E. Crutchley, E. G. A. Sotherton-Estcourt, who, however, did not play, being substituted by J. L. Paul (inset, right). Something of Harrow's popular success must be attributed to the preliminary training of the school coach, Hendren.



SIR ROGER BACKHOUSE.
Admiral of the Fleet. Died on July 15; aged sixty. C-in-C. of the Home Fleet from 1935-38, when he became First Sea Lord and Chief of the Naval Staff. Because of ill-health, Sir Roger was placed on the retired list last month.



PROFESSOR HAROLD TEMPERLEY.
The distinguished historian. Died on July 11; aged sixty. Professor of Modern History in the University of Cambridge. In 1924 he was given the task, with Dr. C. P. Gooch, of editing the British records relating to the Great War's origin.



MISS F. HORSBRUGH.
Appointed Parliamentary Secretary to the Ministry of Health. Has represented Dundee for the Conservatives since 1931. The first woman to hold Ministerial office since the National Government was formed. Awarded M.B.E. for work in Canteens, 1916-18.



SIR JOHN E. SHUCKBURGH.
Appointed Governor and Commander-in-Chief of Nigeria in succession to Sir Bernard Bourdillon, July 13. Previously Under-Secretary of State for the Colonies. Appointed to the India Office, 1900, and transferred to Colonial Office in 1921.



SEÑOR JULIAN BESTEIRO
Señor Julian Besteiro, the sixty-nine-year-old moderate Socialist leader on the Spanish Republican side, was sentenced to thirty years imprisonment after trial by a military court at Madrid, on July 10. He had been a member of the Defence Council which overthrew the Negrin Government, and remained in Madrid when Colonel Casado and his other colleagues fled.

Yachts—for the use of



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 strong



Sh - Sh - Sh - Sh -

WILLS'S GOLD FLAKE
IS THE MAN'S CIGARETTE
THAT WOMEN LIKE

ATHENS REVEALED AS A SETTLEMENT OF GREAT IMPORTANCE, EVEN BEFORE THE TROJAN WAR:

DISCOVERIES IN A MYCENÆAN CHAMBER TOMB OF THE 14TH CENTURY B.C. ON THE AREOPAGUS AT ATHENS.

By THEODORE LESLIE SHEAR, Professor of Classical Archaeology, Princeton University; Field Director, American School of Classical Studies at Athens; Director of the Agora Excavations. (See Illustrations on pages 162 and 163.)

The progress of the excavation of the ancient Agora of Athens by the American School has been annually reviewed in our pages. Hitherto the discoveries have mostly related to the historical Greek or later periods. But the ninth season, now concluded, has yielded a discovery of quite another order, and of unique importance—so much so that Professor Leslie Shear has confined his whole article to describing it. The discovery is nothing else than a Mycenæan royal tomb, containing pottery which enables it to be dated to the early fourteenth century B.C. Very little is known about Mycenæan Athens, but this discovery shows that there was an important settlement here nearly a thousand years before the time of Pericles, and perhaps two hundred years before the Siege of Troy, in which the Athenian contingent only played a very minor rôle, according to Homer.

THE goddess Athena, according to the Homeric record, escorted Odysseus to the palace of Alcinoüs and then returned to Athens and entered the "strong house" of Erechtheus. This reference by Homer reflects a tradition of the existence of a palace of the Mycenæan age at Athens, and, in fact, the walls of such a palace have been uncovered beneath and beside the building on the Acropolis which perpetuates the name of the Mycenæan king, the Erechtheion. These walls, moreover, are assigned to the period of the reign of Erechtheus, who is placed five generations before the Trojan War; that is, early in the fourteenth century before Christ. But since few remains of this age have been discovered in Athens, and since the city played a minor rôle in the expedition against Troy, it has generally been assumed that the settlement of that period was a small, poor and inconsiderable one. This view must now be revised in the light of an important discovery recently made in the course of the ninth campaign of excavation in the Athenian Agora conducted by the American School of Classical Studies.

One of the blocks excavated during the present season is situated on the northern slope of the Areopagus, where the deposit of accumulated earth is shallow. While scraping the rock in the course of the investigation of the few undisturbed ancient deposits, the surprising discovery was made of a rectangular chamber which had been cut in the bedrock and was filled with masses of the splintered and shattered rock. Since access to the chamber was provided by a rock-cut passage, and since only a few Mycenæan potsherds were found in the filling of the dromos and of the chamber it was soon apparent that this was a chamber tomb of the Mycenæan age. When completely cleared its ground plan was found to be as it is shown in Fig. 1.

The chamber was entered from the north side by a passage-way (dromos) which was cut in the bedrock and is preserved for a length of forty-five feet. It may originally have been somewhat longer, since it was found to be cut at its outer (northern) end by a Roman wall. The sides which are neatly cut in the bedrock have a slight inward slope so that the width of the passage at the bottom is 6½ ft., at the top about 5 ft. It contained a filling of earth with some small stones and a very few Mycenæan sherds; nothing of a later period was found in it. The dromos led to a doorway cut in the rock which was blocked with carefully packed stones (Fig. 2) and evidently had not been entered since the original interment.

bedrock to a depth of four feet and had been covered by a single slab of stone, but this was found in a diagonal position beside the grave and had evidently been lifted at the foot of the grave and pushed to one side (Fig. 4). The grave contained

the vases had been crushed when the roof of the chamber collapsed, but the pyxis was still intact. Against the north wall, east of the doorway, two large vases stood on the floor, and beside them was a copper ladle with a long, curved handle. Ashes and many pieces of charcoal were lying in the centre of the chamber. A grave had been cut in the

in the first half of the fourteenth century B.C. No obstacle to this dating is provided by the two vases by the north wall, although they are less characteristic in type. One of these is an amphora of coarse ware shaped to a point at the bottom so that it could not stand upright on the stone floor and was leaned in the corner formed by the north wall and the east bench. The other vase is a large rotund amphora (height about two feet), with three horizontal handles on the shoulder, between each pair of which the graceful body of the vase is entirely covered by a series of bracket-like ornaments diminishing in size from top to base (Fig. 9). Since the copper ladle was lying on the floor beside these large amphoras, it seems probable that they contained the wine used for the ceremonial libation.

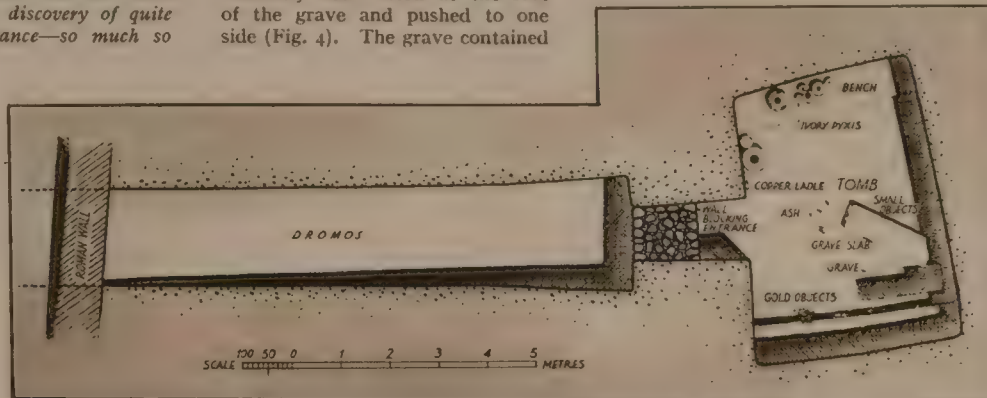
The ivory toilet box which stood on the bench with the

vases is a masterpiece of artistic design and of technical execution (Figs. 13 and 16). It was made from a large tusk, and its size is remarkable, the diameter measuring 4½ inches and the height on the inside 4½ inches. A circular plaque at the bottom, corresponding to the lid, was attached to the floor of the box by three ivory dowels. Handles are provided in the form of a square projecting knob, on the top of which is carved a fawn with twisted body, and a crouching prostrate dog beside the knob. These objects, which are arranged chiasmatically on opposite sides, are perforated with holes for the passage of cord or wire by which the box could be carried. The interior was lined with thin strips of tin. The top of the lid and the sides of the box are closely covered with decorative scenes carved in relief representing an attack made by

griffins on a herd of deer. The composition has been admirably adjusted to the circular area, with the curved backs of the deer fitted neatly to the lower periphery, and the long hind-legs of the deer in the upper right segment balancing the wing and the curved tail of the griffin on the left.

A group of objects, evidently from a lady's boudoir, was found on the floor beside the cover of the grave (Fig. 6). Presumably they had been removed from the grave and had been overlooked when the body was carried out. They include ivory pins, two ivory bars with hinged clasps, for use in the hair, a bronze mirror (diameter 4½ inches), and a small ivory toilet box which, though only two inches high, is made and decorated with as much care and skill and artistic feeling as were noted in the case of the large pyxis. The lid and the bottom were made as separate discs, and the small loop handles were also made separately and inserted into slits; the body of the pyxis is entirely covered by a repeated nautilus design arranged in three horizontal rows (Fig. 14). Ornaments made of thin sheets of gold were found mainly in three groups heaped together near the north end of the grave, though a few pieces were scattered elsewhere in the chamber (Fig. 5).

An interpretation of the state in which this tomb was found may be suggested. The size of the structure and the quality of the offerings indicate that it was a royal tomb. The objects date from a single period, the early part of the fourteenth century, when Erechtheus was King of Athens. One burial only, that of a woman—perhaps the queen—was made in the grave cut in the floor in one corner of the chamber. The door was then blocked with stones and the dromos was filled with earth. The door was never again entered, for before another burial could be made the roof collapsed. Thereupon the king had a trench dug just over the site of the grave, so that the body and offerings could be removed for burial elsewhere, and the trench was later filled by a wall of earth, split bedrock, and heavy chunks of limestone. In the hurry of removing the body some of the small offerings—pins, pyxis and gold ornaments—were left on the floor of the chamber near the grave cist. The east half of the chamber was not dug out, and the dedications placed there were left untouched. This discovery is of great importance for the history of Athens, since for the first time we have a royal tomb of the members of the dynasty who



1. THE MYCENÆAN CHAMBER TOMB DISCOVERED ON THE NORTHERN SLOPE OF THE AREOPAGUS BY THE AMERICAN SCHOOL AT ATHENS: A PLAN SHOWING THE DROMOS, OR APPROACH PASSAGE; THE BLOCKED ENTRANCE; THE BURIAL CHAMBER (FROM WHICH THE BODY HAD BEEN REMOVED); AND THE POSITION OF THE OBJECTS FOUND THEREIN.

neither bones nor offerings of any kind, but one small gold disc was found in the filling of earth and stones. On the floor beside the cover slab lay a group of small objects, comprising a bronze mirror, a small ivory box,



2. THE ENTRANCE TO THE CHAMBER: THE DOORWAY BLOCKED WITH CAREFULLY PACKED STONES, EVIDENTLY NOT DISTURBED SINCE THE ORIGINAL INTERMENT.

and ivory pins, and on the floor north of the grave were three piles of gold ornaments.

The six vases which stood on the east bench are fine examples of Mycenæan pottery of characteristic shape and decoration (Figs. 7, 8, 9, 10, 11, 12). All are products of a



3. THE FUNERAL FURNITURE OF THE MYCENÆAN CHAMBER TOMB: BEAUTIFUL VASES OF THE LATER HELLADIC III. PERIOD, WHICH WERE COVERED AND SMASHED WHEN THE CHAMBER FELL IN, REASSEMBLED AND PUT IN THEIR ORIGINAL POSITIONS.

A rock-cut bench was made along each side wall of the chamber at a height of 2½ ft. above the level of the floor. On the north end of the east bench six vases and a cylindrical ivory box were found in their original positions;

single epoch and exact parallels for shape and decoration occur among the discoveries made in Mycenæan tombs at the Argive Heraeum and elsewhere, which are dated in the early part of the third late Helladic period—that is,



4. THE GRAVE CIST CUT IN THE FLOOR OF THE CHAMBER IN THE MYCENÆAN TOMB, WITH THE COVER SLAB ON ONE SIDE AS IT WAS FOUND; THE BODY HAVING BEEN MOVED FROM THE GRAVE IN MYCENÆAN TIMES.

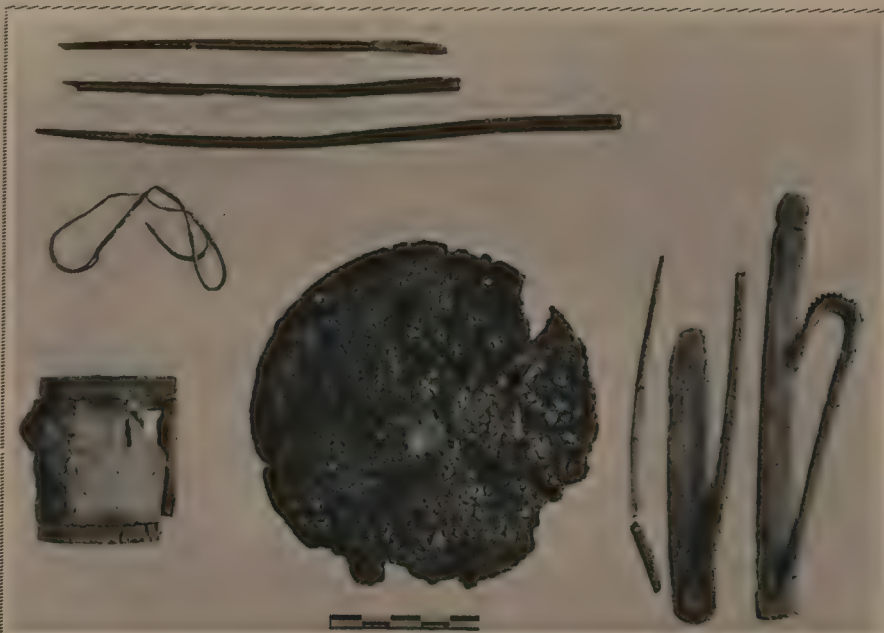
occupied the "strong house" of Erechtheus on the Acropolis, and the richness of the abandoned offerings refutes the theory that Athens was a poor and unimportant settlement in the Mycenæan age.

VASES AND ORNAMENTS OF A ROYAL LADY OF PRE-HOMERIC ATHENS.

PHOTOGRAPHS ON THIS AND OPPOSITE PAGE BY THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS.



5. GOLD ORNAMENTS PROBABLY FROM THE DRESS OF A MYCENÆAN ROYAL LADY WHO LIVED AT ATHENS BEFORE THE TROJAN WAR: ROSETTES, DISCS, AND PEAR-SHAPED LEAVES FROM THE CHAMBER TOMB.



6. SMALL OBJECTS WHICH ONCE ADORNED THE DRESSING-TABLE OF THE MYCENÆAN LADY, WHO WAS EVIDENTLY A PERSON OF REFINEMENT: HAIR FASTENERS, PINS, THE REMAINS OF A BRONZE MIRROR, AND A BEAUTIFUL LITTLE IVORY PYXIS.



7. MYCENÆAN POTTERY AT ITS FINEST: A MAGNIFICENT AMPHORA DECORATED WITH A NAUTILUS IN THE LATEST "PALACE STYLE" (18 IN. HIGH.)



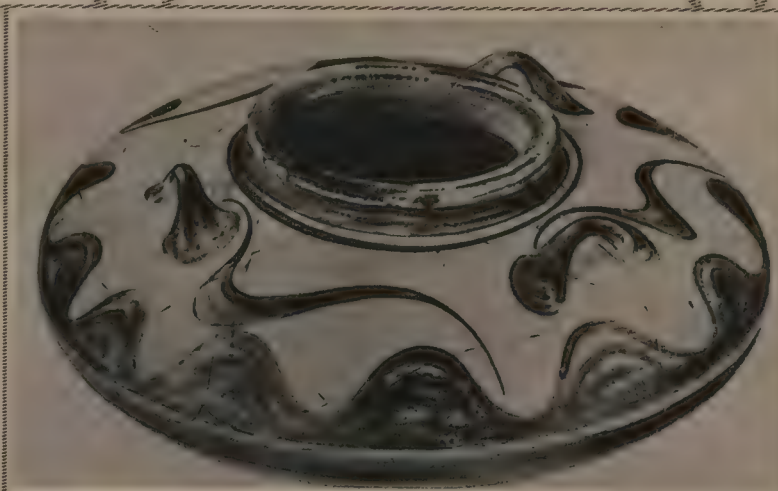
8. A STATELY AMPHORA WITH AN UNUSUAL TYPE OF DECORATION, STANDING TWO FEET HIGH.—[From a water-colour by Piet de Jong.]



9. AN AMPHORA DECORATED WITH A SCALE PATTERN ON THE UPPER PART OF THE BODY, AND HORIZONTAL BANDS.



10. A PITCHER MADE IN IMITATION OF METAL-WORK—AS IS INDICATED BY THE RAISED RIM ROUND THE BASE OF THE NECK. (C. 10½ IN. HIGH.)



11. AN ALABASTRON TYPE OF VASE DECORATED WITH CONCENTRIC CIRCLES ON THE BOTTOM—A FACT THAT PROVIDES A SECURE DATING OF THE LATE HELLADIC III. PERIOD.



12. A SMALL AMPHORA DECORATED IN BRIGHT RED ON A BUFF GROUND WITH SPIRALS ON THE UPPER PART; AND HORIZONTAL BANDS. (C. 9 IN. HIGH.)

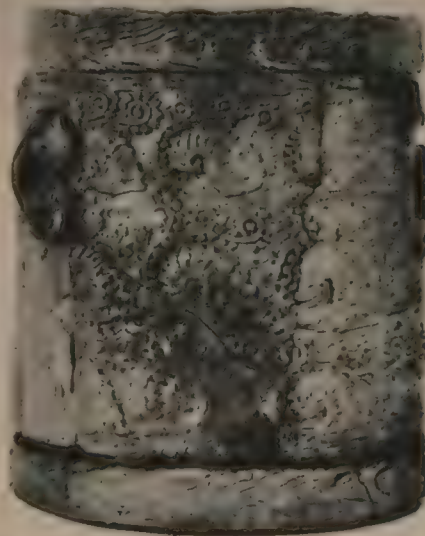
we illustrate on this page. The six standing on the bench were quite characteristic in shape and decoration. The amphora of Fig. 7 has a small mouth, three vertical handles on the shoulders, and is decorated on the upper part with a nautilus with four tentacles, painted with sureness of touch and mastery of curve and line, filling most agreeably the space between each pair of handles. A second amphora (Fig. 9), of the same shape but slightly different size, is decorated with a scale pattern on the upper part. Another (Fig. 12), still smaller, has spirals painted on the shoulders between the pairs of handles and broad and narrow bands painted about the lower part of the body. The decorative effect is enhanced by the use of bright red upon the buff ground. A vase of another shape (Fig. 10)

MYCENÆAN vases of the greatest beauty were found in the royal tomb at Athens discovered by the American School, and some of them

is a tall pitcher with two lateral handles set vertically from rim to shoulder, and with along slender spout. It is covered with a lustrous red glaze, but is otherwise undecorated. This fact, taken in connection with its shape, and with the raised rim round the base of the neck, indicates that the shape is derived from a metal prototype. A group of small objects, evidently from a lady's boudoir, was found on the floor of the chamber. They include ornaments made of thin sheets of gold (mostly found heaped together at the north end of the grave), and of several types—large, pear-shaped leaves with spiral designs, simple rosettes of two sizes, and plain discs. Most of them have holes along the edges so that they could be sewed on to garments, but some of all types are unpierced. In all, ninety-seven of these ornaments were recovered, besides eighteen other fragmentary pieces of gold.

**BELONGING TO AN ATHENIAN ROYAL LADY
IN THE DAYS BEFORE THE TROJAN WAR:
MYCENÆAN CARVED IVORY CASKETS.**

14. A LITTLE
CASKET THAT
ONCE STOOD
IN THE
BOUDOIR OF
A ROYAL LADY
OF ATHENS SOME
1000 YEARS
BEFORE THE
CLASSICAL
EPOCH!—A SMALL
IVORY PYXIS
CARVED WITH A
REPEATED
NAUTILUS
DESIGN.
(c. 2 IN. HIGH.)



13. THE FINEST WORK OF ART IN THE MYCENÆAN ROYAL TOMB AT ATHENS: AN IVORY PYXIS, CARVED WITH A SCENE OF GRIFFINS ATTACKING DEER. (ACTUAL SIZE.)



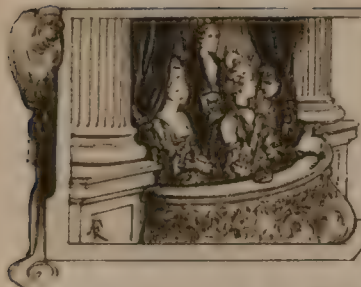
15. A GRIFFIN ATTACKING TWO DEER: A WONDERFUL PIECE OF IMAGINATIVE CARVING, ON THE LID OF THE LARGE IVORY PYXIS. (c. 4½ IN. WIDE.)



16. THE DESIGN ON THE LARGE PYXIS: A STAG BROUGHT DOWN BY A GRIFFIN (LEFT); ANOTHER GRIFFIN, ON THE RIGHT, BRINGING DOWN ONE VICTIM AND FLINGING ANOTHER UP IN THE AIR; WHILE IN THE CENTRE A DEER, STRAINING EVERY MUSCLE TO ESCAPE, LEAPS OVER A PILE OF STONES.—[Drawing by Piet de Jong.]

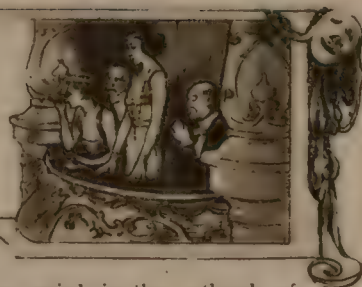
The large ivory toilet box illustrated on this page stood on the bench in the Mycenaean royal tomb discovered by the American School at Athens. The top of the lid and the sides of the box are closely covered with decorative scenes carved in relief of griffins attacking deer. On the lid a griffin is shown swooping down with spread wings on two stags which he has knocked upside down. The griffin is of the known Mycenaean type, with multiple-feathered crest and with spirals at the base of the neck and at the root of the wings. On one side of the box, two griffins are represented in the act of attacking four deer. The griffins are leaping on their prey from opposite sides; the one on the left is flying down and has driven his claws into the flanks of a large stag, which is hurled to the ground. The stag twists back its head in an agonised gesture, with open mouth and lolling tongue. The griffin on the right has seized a struggling deer with one paw and

holds it straight up before him in a vertical position, while with his right paw he grasps a large stag at the base of the neck. Particularly in the case of the stag, where the surface of the ivory is rather better preserved than elsewhere, is it possible to appreciate the masterly technique of the artist in the faithful and accurate modelling of the straining muscles and in the delineation of the bony structure beneath the flesh. An even more remarkable feature of this composition is the use of perspective in the treatment of the fourth deer, which is making good its escape from the slaughter. The animal is shown in the mid-zone between the two combats leaping over a group of stones or shrubs. The ornate handles, in the form of square projecting knobs on the top of which is carved a fawn with twisted body, with a crouching prostrate dog beside it, are placed in positions which interfere least with the general design.



The World of the Kinema.

By MICHAEL ORME.



VILLAGE LIFE IN FRENCH FILMS.

LONDONERS are in the fortunate position of seeing the cream of the output from the French film studios. That the whole of it should reach the high level which we, quite justifiably, have come to expect, would be beyond the reach of any form of entertainment. But at their best they are very good indeed, and they are never better than when they deal with the lower sections of society, with the working classes or the peasant. The French director has a remarkable flair for the mentalities of commonplace people. He has an intimate touch in dealing with such folk. He finds the drama and the humour inherent in the daily round of the obscure and reveals, without emphasis or effort, their aims, their achievements, their failures, and their frustrations within the limited frame of their lives.

The two most recent arrivals from France, "Retour à l'Aube," at Studio One, and "Hostages" ("Les Otages"), at the Paris Cinema, are akin in this: both seek their material in rural districts and both discover their dramatic conflict in the reaction of simple minds to circumstances beyond their ordinary ken. But "Retour à l'Aube," in which Mlle. Danielle Darrieux returns to her native heath after her sojourn in Hollywood, breaks away from its safe anchorage in a wayside station to drift precariously into the gay and hectic night life of Budapest. And that is regrettable.

For the picture makes an excellent start with the wedding of a pretty, if rather excessively naïve, village maiden to a stalwart young stationmaster, whose ambitions are realised when, an important express train deigns to halt at his modest platform, owing to the influence of a wealthy landowner. A daily event of such importance drops a large pebble into a hitherto unruffled pond. It stirs up the vague romantic longings in the soul of the stationmaster's wife. What with selling cigarettes and papers to impatient *mondaines* and catching an impudent kiss thrown to her by a passing traveller, she feels a dim discontent with her matter-of-fact husband and a life made up of duties. In short, she is unconsciously ripe for adventure. All this is charmingly and even delicately suggested. The village types ring true, and the indication of a possible friction between the young couple with, perhaps, the landowner's smart son intervening, promises a continuance of the intimate study.

But the story, based on a novel by Miss Vicki Baum, suddenly adopts the author's "Grand Hotel" manner, and submits its heroine to the temptations of a big city. Never has an innocent abroad succumbed more easily than this Anita of Thaya. She goes to Budapest to collect an inheritance. She misses her train home and promptly buys an elegant evening outfit. She proceeds to drink, to dance, to gamble, and, finally, winds up in the arms of a fascinating international jewel-thief, a character straight out of "Grand Hotel." She is arrested as his accomplice, but is freed by her gallant partner's suicide, and goes home at dawn, without her fine feathers, but with, let us hope, a little sense knocked into her silly head. There follows a small scene which M. Pierre Dux, as the anxious and devoted husband, makes memorable by his restrained emotion. The Budapest adventure is curiously out of tune with the picture's opening and closing chapters. It seems to be designed to present Mlle. Darrieux in many moods and a series of dramatic situations. Yet it is difficult to sympathise with a creature who strays so blindly into every pitfall and whose only weapon is the dangerous one of looking helplessly lovely. One must, however, salute Mlle. Darrieux for the ruthless consistency with which she presents the character's complete vacuity and for a certain measure of pathos wrung from a part that proves once again how great is her versatility.

The Paris Cinema picture, "Hostages," suffers no such lapse into "popular fiction" as does the Vicki Baum novelette, and remains as faithful to its finely established theme—the levelling out of personal matters in the face of a common danger—as it does to the atmosphere of a small village on the Marne, where the action takes



"RETOUR À L'AUBE," AT STUDIO ONE: THE END OF THE SHORT ADVENTURE OF ANITA, THE HUNGARIAN COUNTRY GIRL (DANIELLE DARRIEUX), IN BUDAPEST—THE HERO OF HER ROMANCE, UNMASKED AS A CROOK, TAKES HIS LIFE. "Retour à l'Aube" is based on Vicki Baum's novel "Return at Dawn." When the wife of the village stationmaster goes to Budapest to collect a legacy, she misses her train home, and then follows a short and breathless adventure, ending with a tragedy. Keith, the man who turns her head (Jacques Dumesnil), is nothing but an international crook.



TRANSMITTING THE FIRST WORDS BY TELEPHONE, IN "THE MODERN MIRACLE": BELL, THE INVENTOR, SPILLS ACID ON HIS LEG AND YELLS WITH PAIN IN FRONT OF HIS APPARATUS.

"The Modern Miracle" is a film of the struggles, and the eventual triumph, of Alexander Graham Bell (Don Ameche) to invent and perfect a telephone in the 'seventies. It is showing at the New Gallery. Bell is in love with Mabel Hubbard (Loretta Young), whose father is financing him. In the end, it is a love-letter produced by Mabel which proves Bell's right to the patent.



RECEIVING THE FIRST WORDS OVER THE TELEPHONE: WATSON, THE ASSISTANT (HENRY FONDA), IS STAGGERED AT HEARING BELL'S SHOUTS OF PAIN REPEATED BY THE INSTRUMENT.



"LES OTAGES," THE NEW FRENCH FILM OF LIFE IN A SMALL VILLAGE OCCUPIED BY THE GERMANS IN 1914; AT THE CURZON: THE LOVERS (ANNIE VERNAY AND JEAN PAQU) WHOSE ROMANCE IS IMPERILLED BY THE FEUD BETWEEN THEIR FAMILIES, AND THE ADVENT OF WAR.

There is no propaganda about "Les Otages." Its presentation of village feuds and comedies pursuing their way in the shadow of the world-shaking events of August 1914, is completely objective. Charpin and Saturnin Fabre (who were both seen in "Pépé le Moko") play the fighting Mayor and the head of the opposing village faction.

place. Although the period is the outbreak of the Great War, this is not a war picture nor anti-war propaganda. It takes us into the heart of Chertz-sur-Marne, where M. Rossignol, who likes to squeeze in a "de" before his name and a monocle into his eye as a sort of insignia of rank, has successfully won a law-suit giving him the right of way through the mayor's barn. The genial mayor, for his part, expresses his sense of humour by erecting a wall across his barn, leaving a gap too narrow to permit the portly person of "de" Rossignol to pass. Their wrangles are aggravated by the inconsiderate pranks of Cupid, for Rossignol's son is in love with the mayor's daughter and the village gossips are busy. War breaks out. Pushing towards Paris the Germans occupy Chertz-sur-Marne, requisitioning all the produce of the neighbourhood, cows and horses into the bargain. There is worse to follow.

Young Rossignol has secretly married his sweetheart, and the two find a haven in the barn. Thither they are followed by a German officer, who is killed in the ensuing scrimmage. The boy, helped by the mayor, rejoins his regiment, but his deed comes to light. To stave off a more terrible requital the mayor offers himself as hostage. His offer is accepted provided four other "heads" of the village join him. Five men are needed, then, to save the whole village from destruction. There is a drawing of lots, there is fear, there is a squabble over priority, there is a tragedy, before the five set out on the dusty road to the German headquarters. Five elderly, respectable burghers—the squire, the mayor, the faint-hearted barber, the hen-pecked little lawyer and the village policeman—leave their homes in the early morning. Nothing heroic about them; very human and rather comical in aspect and action. Yet brave in their mastery of fear and brave in their determination to abide by their given word. They are hostages for a boy who cannot get to them in time to avert their death at dawn.

That march in the cold light of daybreak must rank as one of the screen's great moments. They are saved in the nick of time by the retreat of the Germans

before the advance of the French *poilus*, rushed up from Paris in taxicabs to turn the tide of battle. The famous battle of the Marne has released five unknown heroes—and a drunken poacher who insists on the honour of joining them—from prison, where, during their vigil, they have buried their own petty hatchets. What is a right of way through a barn compared to the world's rights of way? Carried shoulder-high by the jubilant villagers back to their homes, however, their new philosophy shows signs of narrowing down again to the old vexed question of

Rossignol's short cut through the mayor's property, but—well, they have risen nobly to a desperate occasion.

The picture took the director, M. Raymond, son of the well-known writer, M. Tristan Bernard, down to Chertz-sur-Marne, whose entire population entered heart and soul into the spirit of the story. Their part in it must not be overlooked, for it gives the production its atmosphere of actuality. The village and its daily round come to life as the cameras travel its length and breadth, from the *mairie* to the disputed barn, from the parlour where a sharp-tongued housewife scolds her meek spouse and marshals her noisy offspring, to the café and the committee-room, where opinions clash and social distinctions are rudely attacked and scornfully defended. The director's keen observation picks out the unconscious humour of it all as unerringly as it builds up the very human drama that follows on the heels of the German invaders. Gentle and tender in its dealing with young love, leisurely at the outset as the village traffic it depicts, the picture quickens, acquires an occasional harsher note and an emotional intensity when the tocsin of war rings out. Yet it never diverges from the villagers' point of view, and it is this fundamental honesty, this clarity of purpose, that gives the picture harmony and strength.

AN EXHIBITION IN PARIS COMMEMORATING THE FRENCH REVOLUTION.



THE WAISTCOAT OF MARAT—WHO, BEFORE THE REVOLUTION, WAS A FAMOUS DOCTOR; LENT BY SACHA GUITRY, THE ACTOR.



"THE TRIUMPH OF MARAT AFTER HIS ACQUITTAL BY THE REVOLUTIONARY TRIBUNAL"; BY LOUIS-LÉOPOLD BOILLY (1761-1845).



ROBESPIERRE'S WAISTCOAT—ADORNED WITH PATRIOTIC AND REVOLUTIONARY SLOGANS; LENT BY SACHA GUITRY.



"THE STORMING OF THE TUILERIES, AUGUST 10, 1792"; BY J. BERTAUX, A PAINTER WITH EXPERT MILITARY KNOWLEDGE (1747-1815).



"THE DISTRIBUTION OF FOOD TO THE INMATES OF ST. LAZARE PRISON"; BY HUBERT ROBERT (1733-1808).

Jean Bertaux, or Duplessi-Bertaux, was at one time a professor in a military college. He threw himself ardently into the movement, becoming aide-de-camp to the short-lived General Ronsin in the revolutionary army. Bertaux is best known for his "Tableaux historiques de la Révolution."



MADE IN THE EARLY NINETEENTH CENTURY: THE BUST SYMBOLISING THE MARSEILLAISE; BY FRANÇOIS RUDE (1784-1855).



"THE ROYAL FAMILY AT THE TEMPLE"—THE TEMPLE BEING USED AS THE STATE PRISON IN PLACE OF THE BASTILLE; BY MALLET, FROM LADY MENDEL'S COLLECTION.

On other pages of this issue appear photographs of the reviews celebrating the Fête Nationale of France, in which British troops and British 'planes took part; and above are seen some of the objects from the principal one of four exhibitions—that at the Musée Carnavalet, open till October 31—commemorating the 150th anniversary of the Revolution. The story of Boilly's "Triumph of Marat" is not unentertaining: his contemporary, Wicar, accused him of

corrupting the public morals by his pictures: Boilly at once began the "Triumph of Marat"; when the delegates arrived the picture was sufficiently advanced to prove his patriotism. Robert (often called "Robert des Ruines") was imprisoned for ten months during the Revolution: but it did not prevent his painting pictures—which, however, produce an exactly similar impression to that of his work of other epochs (his subjects being usually architectural ruins).



THE connection between these five pieces will not, perhaps, be obvious at a casual glance, but they are related, and they all belong to a great tradition—a tradition of which we have every reason to be proud: and, that we may not be too proud, they derive from something that is not English at all, but Venetian; and, that the Venetians may not be too proud, Venetian glass derives from Syria, which is as far away in space, and far enough in time, as we need go at the moment: given more room in which to write, we could reach the Egypt of pre-history. Begin, then, with Fig. 3, an engraved goblet by Verzelini, recently discovered by Mr. Cecil Davis. Ten years ago only four glasses were known which could be ascribed to this gifted Italian emigrant; now, counting this, the earliest dated example, there are eight. It is presumably a memento of a

marriage, as it bears the joined initials R^A B, and the date 1577. The decoration is in diamond-point engraving, the upper part a continuous hunting scene—a stag (visible in the photograph), a hound, and a unicorn. The only part which is left of the original stem is the knop immediately below the bowl; beneath is a fruit-foot ornamented with a silver mount, which is unmarked, but appears to be of the seventeenth century.

Collectors of early glass will have no difficulty in understanding how pleasant it is to be able to record yet another discovery which can be ascribed with confidence to the man who founded the craft in this country; perhaps a wider public will like to know how and why Verzelini is so important an historical figure. Venice had been for centuries the home of glass-manufacture in Europe, and the Government of the Republic took uncommon pains to prevent workmen going abroad and taking their skill with them. Actually, repressive legislation had, in the long run, a contrary effect: it drove the more enterprising artisans away, so that by the second half of the sixteenth century Antwerp was second only to Merano as a centre for the industry. The Government of Queen Elizabeth was fully aware of the value of the

A PAGE FOR COLLECTORS. TWO HUNDRED YEARS OF ENGLISH GLASS.

By FRANK DAVIS.

craft to our comparatively barbarous island—the enterprise was here, but the skill was lacking.

Jacob Verzelini, who was born in Venice in 1522, emigrated to Antwerp as a young man, and reached our shores in 1571, to work in the glass-house of a Frenchman, Carré. The latter died in the following year, and Verzelini continued the business amid considerable opposition from the London merchants, who imported direct from Venice—indeed, their competition did not stick at trifles, for it is generally agreed that a fire in 1575 at Verzelini's workshop in Crutched Friars was by no means accidental. He was not, however, the type of man to go under easily, and at the end of that year obtained from the Queen the monopoly of glass manufacture for a period of twenty-one years. He prospered, retired in 1592, when his monopoly had four years to run, and lived to the age of eighty-four, dying at Downe, near Orpington, in Kent, where his tomb and that of his wife are still to be seen. It was he, more than any other man, who taught us how to make good glass—as Mr. W. A. Thorpe puts it in his standard work (reviewed on this page

but not very practical; "flint glass" was useful for all ordinary purposes, as well as good to look at. By the beginning of the eighteenth century England was exporting all over the Continent and producing designs of great simplicity and beauty. Fig. 1, a sweetmeat bowl, is a fine example, not by Ravenscroft himself, but of his time, which is Anglo-Venetian in style—the gadrooning round the lower part of the bowl is characteristic of much Venetian work—silver

collectors will doubtless note that such ornamentation is a favourite model on English silver. The type of wine-glass which the English glass-houses produced in such quantities and with such commercial success at the beginning of the eighteenth century is seen in Fig. 2; a fine baluster stem, in this instance, with the "acorn" knop which every collector likes to possess. Tastes differ and fashions change, but it is doubtful



1. WITH GADROONING—A TYPE OF ORNAMENTATION FREQUENTLY COPIED BY ENGLISH SILVERSMITHS—ROUND THE LOWER PART: A FINE EXAMPLE OF A SWEETMEAT BOWL, ANGLO-VENETIAN IN STYLE, OF THE RAVENSCROFT PERIOD. (c. 1680.)



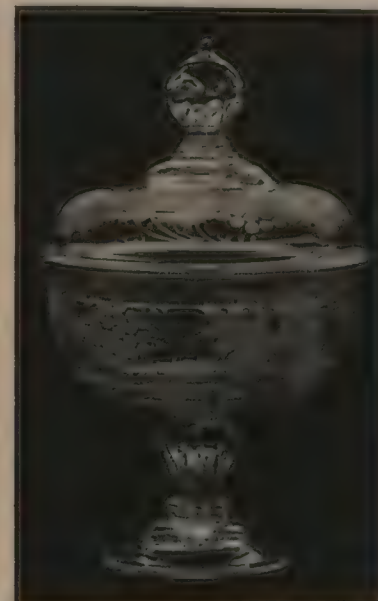
3. THE WORK OF THE ITALIAN WHO VIRTUALLY FOUNDED GLASS-MAKING IN THIS COUNTRY—IN THE TIME OF QUEEN ELIZABETH: AN ENGRAVED GOBLET DATED 1577 BY JACOB VERZELINI (1522-1606).

This goblet, decorated with diamond-point engraving, recently discovered by Mr. Cecil Davis, is the earliest example which can be ascribed to Verzelini, born in Venice in 1522, who emigrated to Antwerp and reached England in 1571. Queen Elizabeth granted him the monopoly of glass manufacture for twenty-one years. Ten years ago only four glasses were known capable of ascription to Verzelini, who really founded the craft of glass-making in this country. To-day, counting the goblet illustrated above, there are eight.

(Reproductions by Courtesy of Mr. Cecil Davis.)

nearly ten years ago), "The Italian had sold his heritage and the English Government, after twenty-five years of failure, had succeeded at last in buying a trainer."

That, very briefly, is the story of the first monopolist in the craft of glass-making—and the only one who was a master of its technique; for those who followed him—Sir Jerome Bowes, for example, and the remarkable Sir Robert Mansell, who dominated the trade for forty years from 1618—were not craftsmen but wealthy business men with great organising ability but no technical knowledge. The next great name is that of Ravenscroft, to whom was granted a patent in 1674. One can say that Verzelini was the grandfather of the craft, and Ravenscroft its father, for the latter added oxide of lead to the old formula and produced the sturdy, brilliant, typically English glass known as "flint glass" or "glass of lead." The "soda glass" of Venice and of Verzelini was beautiful,



4. ILLUSTRATING THE "SILESIAN" STEM, WHICH CAME OVER FROM GERMANY WITH GEORGE I. AND REMAINED THE MODE FOR MANY DECADES: A SWEETMEAT BOWL AND COVER CLEARLY SHOWING THE CHANGE OF STYLE BETWEEN 1680 AND 1750.

whether a more dignified, a better balanced, and more sensible and practical type of wine-glass has been made since.

Compare with Fig. 1 the sweetmeat bowl and cover of Fig. 4, which shows very clearly the change of style between, say, 1680 and 1750—and note the so-called

"Silesian" stem, which came over from Germany with the first George and remained more or less the mode for forty or fifty years. There is no space left for further details of wine-glasses. Let one other sweetmeat bowl sum up the ideals and the skill of the glass-workers of the end of the eighteenth century—the exceptionally tall piece (about ten inches in height) shown in Fig. 5. This is to be dated c. 1780, and is an admirable example of Irish cut-glass. The technique, when carried



5. AN EXCEPTIONALLY TALL PIECE, DATED ABOUT 1780 AND REVEALING A TECHNIQUE ADMIRABLY SUITED TO THE INTIMATE BEAUTY OF THE MATERIAL: A GOBLET, TEN INCHES IN HEIGHT, OF IRISH CUT-GLASS.

out with such skill as is seen here, is wonderfully well suited to the innate beauty of the material. However much one admires the ingenuity and taste of the engravers, the fact remains that engraving is perilously like gilding the lily—it is adding something to a material which has its own intrinsic beauty. Cutting, however, is a method of ornament which actually belongs to, and is a part of, the clear, frozen liquid which is the finest glass, and most people consider it the final triumph of the English tradition.



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NOTES FOR THE NOVEL-READER: FICTION OF THE MONTH.

THIS month I hardly know what to begin with: there are at least four novels it would be easy and pleasant to describe at some length. Instead of trying to rank them as works of art, I'll go by subject and give the *pas* to "Red Strangers." This is something out of the way—something to attract those who don't usually care for fiction, and those who do care for it, but feel they can be overdosed with love, murder and international politics.

It is a picture of life in Kenya, before and after the coming of the English—life as it appeared to certain members of the Kikuyu tribe. In Book I. they are savages; in Book II. they fall into the ruthless, partly benevolent, utterly bewildering grasp of the European; in Book III. their sons and daughters are Europeanised, and the country of their youth is no more.

Don't be afraid of an indignation-drama—a tract exalting the noble and happy primitive and denouncing the crimes of Empire. This is the real thing; though brilliantly alive, it is as free from bias or passion as a textbook on anthropology. The world of Book I. has no resemblance to Eden. It is a stable world: it provides a niche for everyone; its laws are often wiser than ours; its wealth is better distributed; its government is more democratic. Against that we must count, not only famine, smallpox, and Masai raiders, but a most oppressive theory about the causes of things. Every misfortune, in the eyes of the native, is someone's doing—and if you want to know what a plague-and-torment idea it is, read about Waseru's misfortunes. But though the Kikuyu made themselves a great deal of trouble, at least it was the kind of trouble they expected and understood. The demands of the "red stranger" were unintelligible. His idea of justice was shocking. He ruled through favourites, who became fabulously rich, grabbed more and more of the land, and forced their weaker brethren into exile. And if you want to know what it meant to a Kikuyu to leave the tribe, read about the exile of Matu, the young witch-doctor. Almost from one day to the next, the tried old customs were broken down, leaving exasperation and chaos. And then a new order emerged—and it was not so bad after all. The new world was bigger than the old—and safer, though rather solemn.

But it is the detail that counts, the way it happened. Mrs. Huxley brings the whole scene to life, and her book

is fascinating, just as a story. Parts of it are very funny indeed; but whether comic or touching, it never fails to ring true.

With "The Open Sky" we return to Europe, and the "ordinary



THE MASTERPIECE OF THE WEEK (JULY 20-27) AT THE VICTORIA AND ALBERT MUSEUM: A BRONZE FOUNTAIN FIGURE OF A BOY WITH A FISH, BY DONATELLO, OR FROM HIS IMMEDIATE WORKSHOP, PROBABLY EXECUTED BETWEEN 1420-30.

Much of the popularity of the "putto" motif adopted from classical tradition by artists of Renaissance Italy must have been due to the inspiration with which Donatello employed it, particularly in his later work. His success in this type of decoration may be gathered from casts at the V. and A. of his *putti* of the Cathedral Cantorie in Florence and from those of the angel musicians from the altar-piece at Padua.

novel." Though not so ordinary. The scene is Kilree, in the west of Ireland; the hero is recovering from a nervous breakdown. There seems to be nothing wrong with him but temper. His parents used to quarrel, and so he grew up divided against himself—at least, that is his theory, and apparently Mr. Strong's. He settles down at Kilree, living in a cottage that once belonged to Seager, the artist, and is "done for" by a girl from the farm, who is Seager's daughter. In course of time, what with Sheila, and the open sky, and a nasty accident on a mountain, he recovers his balance and makes it up with his wife. That is the plot, and I found it the least convincing part of



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM (JULY 13-20): A LATE SIXTEENTH-CENTURY FRENCH CEREMONIAL DRESSER IN WALNUT, INLAID WITH MOTHER-OF-PEARL AND VARIOUS WOODS.

Apart from its ornate splendour, this dresser is of particular interest as illustrating the eclectic methods of decorative artists of the High Renaissance. The chimeras at the front of the lower stage correspond to an engraved design by Jacques Androuet Ducerceau (c. 1510-85), the celebrated architect who dominated the designers of the Ile-de-France; the figures of Justice and Fortitude are taken from German plaquettes of the Flötner school; while the two fauns on the back are derived from a type frequently found on Burgundian furniture made under the influence of Hugues Sambin.

Catherine (ten years older than her lover) is weak and wavering and half-inclined to give in. Michel has the crude intolerance of the adolescent; he knows she's not to be trusted, and his letters are a violent effort to save her soul. The most innocent remark may raise a storm of contempt and fury. She, of course, is hurt and bewildered; and so they torture each other. He writes a novel, expressly to show her what she is, and what will become of her if she marries "suitably."

[Continued overleaf.]



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This England . . .



Towards the North Riding

THE hedgerows of England are in trouble again. To the farmers who hold that they harbour enemies and—with their attendant ditches—take up too much room, are added the cushioned tourists who complain that they cannot see over the top! Yet will our hedges survive. For they give shelter to the beasts of the field; they hold the rains and so defend the lowland levels from the flood; the enemies that nest therein live rather by grubs than grain. As to the space a hedge demands, since when has the English tradition been one of cheese-paring? Rather are we generous in all we do—and richly have we been rewarded. Would your Worthington so grandly regale you were it not brewed generously, from the richest our soil may give, used without stint?



Continued.]

This affects her at the time, but whatever he can do she remains herself—unstable as water. Meanwhile, the book has got hold of him and made him an artist. The conflict between the lovers is reality at its highest pitch, but the treatment of it is earnest to the point (in English eyes) of naïveté.

"The Priory" is English to the backbone, and feminine, and charming, and very kind. It is quite safe to be popular, and, what is more, it deserves to be. Two sisters grow up at Saunby, in the neglected comfort of the new poor; their feckless, handsome father marries again; the sisters take husbands, one for love, the other to get away from her father's wife, who has proved a juggernaut in sheep's clothing. (The sheep-like Anthea and her valiant little monster, Nurse Pye, are a couple any novelist might be proud of.) It is the "ideal" marriage that goes wrong—but not permanently. Christine and her husband learn by suffering, and almost everyone in the book is allowed to make a fresh start. Indeed, the conclusion is rather overstocked with sweetness and light; but that is the only sentimental touch. Miss Whipple, though well disposed to her characters, knows them through and through; and, like so many women writers, though kind and proper, she is a good deal of a cynic. This is the "ordinary novel" at its shrewdest and most engaging.

"Pilate Pasha" is more ambitious; it is the story of Christ, repeated in our time in a province of the Sudan. Repeated almost from point to point. Mr. Fausset's object is to show us that even now the same things could happen, almost exactly in the same way. A teacher arises among the Arabs; he is acclaimed as the Mahdi; the orthodox—the scribes and Pharisees of Islam—howl for his blood. The governor, Bridge Pasha, can find no fault in him, but he knows that Mahdis are ten thousand times as dangerous as mad dogs. Therefore, against his will, but faithful to his duty, he signs the death warrant. All through the English are the chief characters; the "fiki" is only a noise off, intermittently disturbing their work or play. And he is no sooner hanged than they forget him in the excitement of a race meeting. Yes, we believe that it could happen; but the "fiki" should never have appeared, or not until the trial; he is not impressive enough. The English are convincing as a group, but fail to stand out as individuals.

"Rue With a Difference" has a flavour of the fantastic. A village "Hamlet" is to be produced by Miss Mary Severn; and the whole of Candingworth is roped in, from the "mincing, melancholy lord"—a Communist of the old régime—to the village ploughboy. Queer forces and unnatural conjunctions are set to work; the tension increases at every stage, till Hamlet and Laertes fly at each other's throats. That is the climax; after that the magic runs down and everyone subsides into his own place.

"Double Entry," though more fantastic in theme, is not queer at all. It is an "experiment with time." Veronica Mordaunt, living with her

end would be horrible, if the author let it work out. The idea was good, but the execution is not violent enough.

"One Word There Is" ends so horribly that one can hardly face it. And yet it's true. It is the story of a Basque town; of how its children worked, and played pelota, and married, and projected a better world—till they were all destroyed from the air. The early part is charming and sympathetic. What can one say of the conclusion? That it's not art?

The "Street of a Thousand Misters" is, of course, Harley Street, but Mr. Borodin's hero doesn't get there until well on in the book. He tries Germany, and then an English provincial town. The "shop," especially the German shop, is amusing; but the story is thin and naïve.

"So Many Doors" opens with a new and piquant situation. A crime novelist works out a murder for fun—just to show she could bring it off. And then the "victim" dies in the prescribed manner. The place in Miss Hocking's novel is Cyprus—another welcome novelty.

Kent Murdock, the Press photographer, was a reasonably tough guy; but when one day he awoke to find himself in the bedroom of a film star, *tête-à-tête* with her naked corpse—well, it was quite as much as he could take in his stride. A good problem, with lots of rough-and-tumble thrown in, briefly describes "The Frightened Women."

Asey Mayo is in grand form again. I don't much care who poisoned the tarts, or tried to hunt the Banburys out of Weesit—and I dare say you won't, either. But you'll enjoy every word of "Banbury Bog." K. J.

BOOKS REVIEWED

Red Strangers. By Elspeth Huxley. (Chatto and Windus; 8s. 6d.)

The Open Sky. By L. A. G. Strong. (Gollancz; 8s. 6d.)

The Conquest of Life. By René Béhaine. (Allen and Unwin; 7s. 6d.)

The Priory. By Dorothy Whipple. (John Murray; 8s. 6d.)

Pilate Pasha. By Michael Fausset. (Cape; 7s. 6d.)

Rue With a Difference. By Aldyth Williams. (Gollancz; 7s. 6d.)

Double Entry. By Constance Rutherford. (Heinemann; 7s. 6d.)

One Word There Is. By Frank Gubb. (Quality Press; 7s. 6d.)

Street of a Thousand Misters. By George Borodin. (Faber; 7s. 6d.)

So Many Doors. By Anne Hocking. (Geoffrey Bles; 7s. 6d.)

The Frightened Women. By George Harmon Cox. (Heinemann; 7s. 6d.)

Banbury Bog. By Phoebe Atwood Taylor. (Collins; 7s. 6d.)



IN THE SALE OF THE MACKAY COLLECTION AT CHRISTIE'S ON JULY 27: A FINE SIXTEENTH-CENTURY SUIT OF GERMAN ARMOUR, WITH THE ARMOURER'S GUILD MARK OF AUGSBURG, THE "PINE CONE," REPEATED THROUGHOUT THE SUIT.

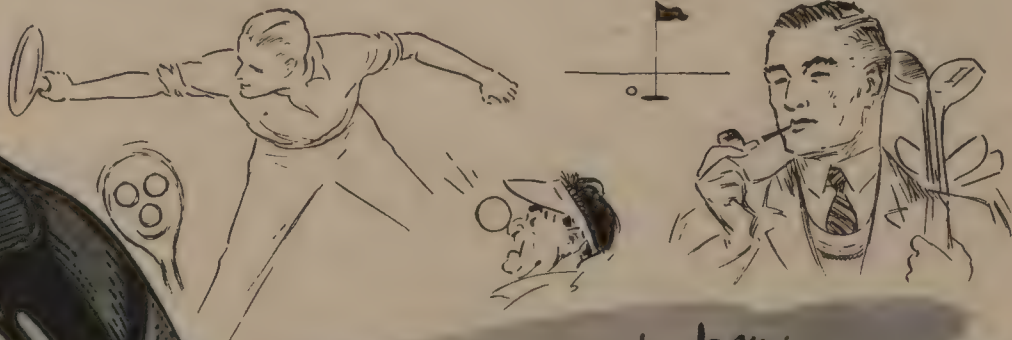


ANOTHER ITEM IN THE SALE OF THE FAMOUS COLLECTION: A SUPERB ITALIAN FOURTEENTH-CENTURY BASCINET WITH "HUNDSCUGEL" VISOR.

husband in a French château, finds that she can go back—sometimes she can't help going back—to the fourteenth century. Then she becomes Isabeau de St. Pierre—a fierce creature, unlike her true self. Her husband forces her on, out of curiosity; her reason begins to stagger, and the



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Light and amazingly compact, the 'Pakswell' case holds six to eight frocks and suits without creasing them and still leaves plenty of room for lingerie and shoes. Practical for all travelling purposes with detachable wardrobe fitting. Side and back pockets for odds and ends. Size 22 x 18 x 9 ins. The attractive blue or brown rexine £4.4.0 covering and moiré rayon lining is exclusive to Harrods.

Other models at £6.6.0, £6.15.0. Raw Hide £8.8.0.

Ladies' Dressing Case

Fine Morocco leather, zipp fastened and very compact. Contains: Iron-wood hand-mirror, hair and clothes brush, comb, chromium-plated toilet bottles and jars, sponge pocket in centre and manicure fittings in lid. £5.18.6
Size 12 x 7½ x 2½ ins. Similar case fitted ivory brushes and tops to bottles, £18.15.0

Men's Dressing Case

Practical, long wearing Hazel Pigskin, neat and compact, fitted zipp-fastener. Contains: 2 hair brushes, 1 clothes brush, Gillette razor and shaving requisites, soap box, tooth brush tube, hair lotion bottle, mirror, comb, shoe lift and manicure fittings. £7.7.0
Size 12 x 8½ x 2½ ins. Similar case with ivory fittings £10.0.0

Men's Dressing Case

In Hazel Pigskin, zipp fastened. Contains: natural ebony hair brush with stiff unbleached bristles, clothes brush, Gillette razor, soap box, tooth brush tube, hair lotion bottle, mirror, comb, etc. £3.15.0
Size 11 x 8½ x 2½ ins.

'Travel Goods' Section: Ground Floor.

Travellers' Joy

Air minded, too, and the complete solution to packing problems. Holds two suits easily as well as all the necessities for a short trip. Zipp fastened and fitted two removable hangers and capacious detachable pocket. Fitted with outside zipped pocket.

Waterproof Canvas reinforced with Pigskin, 24 x 15 ins. Weight 6½ lbs. £3.3.6

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THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

MOTORISTS are being asked: "Would you be pleased or displeased, when calling at a garage, if the attendant were to take a dipstick reading to see if your engine required topping-up?" This was the text of a questionnaire received in the writer's mail yesterday. The reply was that the service would be welcome, but it would be preferable if the garage mechanic asked permission before actually making the inspection. The necessity for maintaining the correct level of oil in the sump and for being reminded that the oil needs replenishing is of the utmost importance. As has been advocated often in this column, if the motor trade were to encourage a dipstick inspection service it would save motorists a good many unnecessary repair bills.

But this opinion is not fully shared by all garage proprietors, many having been hesitant in offering a dipstick service because they felt that motorists might resent it. When calling at a garage for a fill of petrol, would you object to the attendant taking a dipstick reading of your engine oil-level, to see if it requires topping-up? Would you prefer him to seek permission first by saying: "May I check the engine oil-level, Sir?" Your opinions would be welcomed by the organisers of the enquiry, so postcards giving your answers should be addressed to "Dipstick Questionnaire," Wakefield House, London, E.C.2.

After eight years of everyday use in the road-transport industry, the name "Bedford" has been registered as a trade mark. This fact is revealed by Vauxhall Motors, Ltd., who have just announced a new range of Bedford commercial vehicles varying in carrying capacity from five cwt. up to eight tons.



THE VAST EXPANSION OF ROLLS-ROYCE: A "SHOP," NEARLY A QUARTER OF A MILE LONG, AT THE NEW WORKS AT CREWE, WHICH WAS OPEN PASTURELAND A YEAR AGO; AND (RIGHT) MR. A. F. SIDGREAVES, O.B.E., MANAGING DIRECTOR OF ROLLS-ROYCE, LTD.

The Secretary of State for Air, Sir Kingsley Wood, paid a visit of inspection to the new works of Messrs. Rolls-Royce, Ltd., at Crewe on July 14. These works are situated on ground which twelve months ago was open pastureland. Some idea of the extent of the new works, where aero engines are now being produced in great quantities, may be gathered from the illustration above, showing one of the "shops" at the new works extending to nearly a quarter of a mile in length. Instructions were received to proceed with the building of them on July 4 last year, and by October 18 they were sufficiently advanced for the first machines to be brought in. On May 20 this year the first engine was put on test.



Chief interest in the new range will centre in the 10-12-cwt. and 30-40-cwt. vans and in the achievement of the engineers in increasing the strength of the larger models. The new 10-12-cwt. van—the first vehicle from the Bedford stable to figure in this class—is attractively proportioned and more than usually economical. The engine is a 12-h.p. four-cylinder unit, with a number of features already proved in service on other models. These features include overhead valves, six-phase carburation, double thermostatic control, controlled-flame combustion chambers, and so on. The chassis is equipped with independent springing, hydraulic brakes and synchromesh gears, and the steel-panelled hardwood body provides a capacity of 110 cubic feet with ten extra cubic feet beside the driver.

The new 30-40-cwt. van replaces the Bedford 30-cwt. van, for many years the most popular vehicle in its class. The bodywork is entirely new, with sweeping yet robust lines. It provides 235 cubic feet of loading space. In common with all the larger Bedfords (from the 30-40-cwt. chassis upwards), the engine is the 28-h.p. six-cylinder unit introduced with such outstanding success last year. Already notable for its power, smoothness and economy, it has been still further refined and improved in a number of small but important details. Worth mentioning among the more interesting points of design are the "cast-to-form" piston rings, which, by exerting a controlled radial pressure against the cylinder walls, ensure generous lubrication without an increase in oil consumption. This is just one of many Bedford features which help to ensure economy in service and long cylinder-bore life.

The larger Bedfords are powered by the same 28-h.p. engine. They are also equipped with new cabs, designed for more comfort, easier control and greater driving efficiency. And every vehicle in the range, from the 5-6-cwt. van upwards, is fitted with hydraulic brakes. It is claimed for the new cab, incidentally, that it is probably the best commercial vehicle driving compartment in the world. Constructed entirely of steel, it is lined throughout with sound- and heat-absorbent material. A new three-point mounting with rubber-loaded fittings protects the cab from undue stresses on unequal ground, and at the same time considerably reduces vibration. The controls are all accessibly placed; the seats are specially shaped and sprung, and the visibility from the driving seat is unusually wide and unobstructed.



Pagan health was a gift of the open fields and sky—but now that we are shut in by routine and shackled to responsibilities, we must turn to Science to renew our worn-out nerves. The article below explains how an 8 weeks' course of 'Sanatogen' Nerve-Tonic Food can give abounding health to you.

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The modern doctor makes no mystery of medical science. Proud though he is of its achievements, he is instantly willing, in the present state of medical knowledge, to admit its limitations. But there is one basic rule in modern preventative medicine for which experience and experiments constantly provide additional proof—that vigorous health can only be maintained by feeding the nerves and blood adequately with organic phosphorus and protein. 'Sanatogen' Nerve-Tonic Food supplies this essential phosphorus and protein in a form everyone can assimilate. It works naturally and scientifically—repairing and strengthening worn nerves, helping to build new, healthy blood. In this way, steadily, surely, it builds up new strength and energy. And creates the reserves of vitality which form your surest safeguard against ordinary ailments.

Many people expect a preparation like 'Sanatogen' Nerve-Tonic Food to give them exuberant health and energy overnight—no matter how run-down they may be. 'Sanatogen' will not do this. It is no lightning stimulant which gives you a temporary 'lift,' but a nerve-feeding, blood-building food. If you are really run-down, your system starved—perhaps for years—of organic phosphorus and protein, it may take several weeks to restore you to really vigorous health. But 'Sanatogen' Nerve-Tonic Food will do this. And the good it does is permanent.

So if you feel listless, run-down

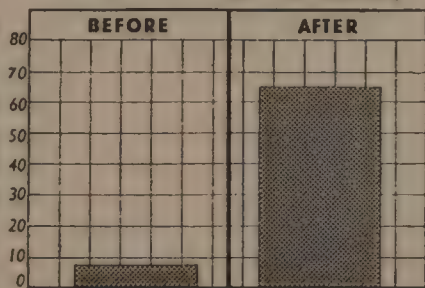
nervy, start an eight weeks' course of 'Sanatogen' Nerve-Tonic Food at once. Even after the first few doses you will feel it doing you good. And at the end of the course you will feel fitter, healthier, happier than you have done for years.

'Sanatogen' Nerve-Tonic Food won't work miracles—but it *will* work wonders.

PROOF that 'Sanatogen' Nerve-Tonic Food gives you 58% more energy

A group of eminent doctors applied the famous Scheiner Test to a number of indoor workers. They found that normally six hours' continuous work used up 92% of their energy. After only a fortnight's course of 'Sanatogen' Nerve-Tonic Food, the workers were again tested under precisely similar conditions. In this case only 34% of their energy had been used. This proves conclusively that 'Sanatogen' Nerve-Tonic Food gives you 58% more energy.

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70, Jermyn St., London, S.W.1

Of Interest to Women



Cuff Bérets and Pine-Trees.

Harrods (Knightsbridge) sale is over, and they are showing the advance guard of the autumn fashions. Some suits and hats are pictured. It is the "cuff béret" in black velour, which is seen at the base of the group on the right, and is held in position with a silken cord. Another view is portrayed with the tailored suit at the foot of the page on the right. The suit is in black, with golden buttons. The skirt is gored, and the coat cut in sectional strips to carry out the theme of the skirt. By the way, miniature pine-trees and tufts of feathers are seen on some of the felt hats.

Stripes are Fashionable.

Ultra-smart is the felt postillion model on the left of the group; a shaded feather fantasie adds to its charm. This hat is likewise seen in conjunction with the double-breasted suit at the foot of the page in the centre; the suit is carried out in tweed, the stripes being cleverly worked. One may become the possessor of it for 12½ guineas. At the top is a collarless jacket—or perhaps it might be called a cardigan—suit. It is of a new striped tweed and seems to breathe the air of the country. The béret which completes the scheme is of felt, and so is the picot-edged bow. A side view is seen in the group on the right. Above it is a red felt hat with black fur pom-pom. This is likewise portrayed in conjunction with the tailored suit on the extreme left. It is of suiting, with a symmetrically striped coat and plain skirt.





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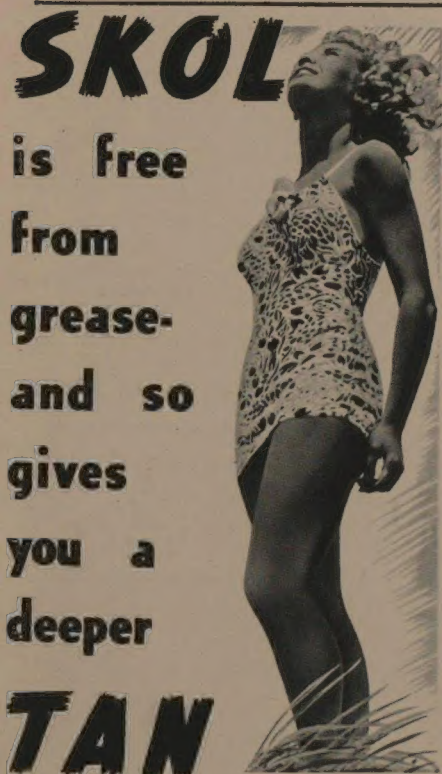
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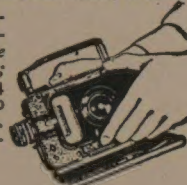
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NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

ZÜRICH—AND THE LAKE OF ZÜRICH.

IT is appropriate that Zürich, the largest city in Switzerland, with a very stirring historical background, should be the scene of the Swiss National Exhibition, for which the shores of its beautiful lake form an ideal site. The Exhibition is drawing large numbers of visitors to the city this summer, but apart from this attraction, Zürich has claims as a holiday centre which deserve to be borne in mind by everyone in this country who is contemplating a holiday in Switzerland. Its situation is one of great charm. Astride both banks of the River Limmat and its tributary, the Sihl, it is almost surrounded by high, well-wooded hills, except where it opens to the lake, and the scenery amongst these heights and in the lovely little valley of the Sihl is very fine. The lake, twenty-five miles in length, its greatest width two and a half miles, its waters set between shores of gently-sloping hills, of pastures, vineyards



THE LARGEST CITY IN SWITZERLAND, AND BEAUTIFULLY SITUATED: A VIEW OF ZÜRICH FROM THE LAKE, SHOWING THE TOWERS OF THE GROSSMÜNSTER, AND THE FINE WATERFRONT.

and woodlands, affords magnificent views, looking eastwards, of the snowy heights of the Glärnisch, the Tödi, Böser Faulen, Drusberg, and other mountains, and forms a splendid playground for aquatic summer sports.

In Zürich itself, with its wide streets, smart shops, fine quays, stately public buildings, and splendid private villas, there is much of interest to be seen. In the old town, where there are many mediæval houses, on the right bank of the Limmat, is the great church known as the Grossmünster, built in the eleventh century, which has two lofty towers, with a figure of Charlemagne in one of them; on the left bank is the Fraumünster, founded in 853 by the Emperor Ludwig, and in the cloister adjoining the Town Hall are frescoes showing the Abbey's foundation; farther down the Limmat is the ancient church of St. Peter, dating, in part from the thirteenth century, and another thirteenth-century church is the Predigerkirche. Zürich has a fine National Museum, with extensive collections of art and antiquities in Switzerland; an Art Gallery, the Kunsthau, with paintings and sculptures by Swiss masters from the fifteenth century to the present day; an Arts and Crafts Museum; an imposing University and a Federal Institute of Technology, on a commanding site on the slope of the Zürichberg; higher up the slope are the Zoological Gardens and an Aquarium; and near the Mythen-Quai are the Belvoir and Zuga Parks. There are several theatres, many cinemas, numerous hotels of all grades, and up-to-date cafés and restaurants—Michel's is noted for its wines and special dishes; Sprüngli is the place for afternoon tea and coffee.

As for recreation, good golf and tennis are available, and there are rowing, sailing and motor-boats for hire on the lake; at the Mythen-Quai is a bathing beach. You can go by electric railway to the summit of the Uetliberg (2865 ft.), from which there is a magnificent panoramic view northwards beyond the Rhine and, southwards, of the whole chain of the Alps, and it is a delightful and easy walk along the ridge to the Albis, and from there down to the valley of the Sihl—the Sihltal—returning by train; a funicular from the Römerhof takes you to the Dolder, the beauty

spot of the Zürichberg, with an open-air swimming-pool, heated, and with artificial waves, a golf course, and lovely woodland walks; by the Forch railway you get to Forch (2200 ft.), with its magnificent Soldiers' Memorial, and you



A MAGNIFICENT PANORAMIC VIEW: LOOKING TOWARDS ZOLLIKON ACROSS THE LAKE OF ZÜRICH—WHOSE SHORES FORM AN IDEAL SITE FOR THE PRESENT NATIONAL EXHIBITION.

Photographs by L. Beringer, by Courtesy of the Swiss Federal Railways.

can go on to the Pfannenstiel; and then you can go either by train along the lake shore or across by steamer to such charming spots as Horgen and Wädenswil; Thalwil, where the railway diverges to Lucerne and the St. Gotthard; Richterswil, at the foot of the Etzel; and Lachen, which is at the entrance to the picturesque Wäggi Valley.

If you care to go farther afield, Baden, a thermal spa in the Limmat Valley, is well worth a visit; Bremgarten is an old-world town in the Reuss Valley; by the Winterthur railway you can go to Kemptthal, where you walk to the ancient castle of Kyburg; Einsiedeln, where there is a famous church and shrine, can be visited by rail direct from Zürich, likewise Schaffhausen, affording an opportunity for viewing the fine Falls of the Rhine; a round trip to Canton Glarus, via the scenic Klausen Pass, Flüelen, and back to Zürich along the lakes of Zug and Zürich is very enjoyable; and another extremely interesting round trip is to the Rigi, Vitznau, and Lucerne, giving delightful views of the most romantic region in Switzerland.

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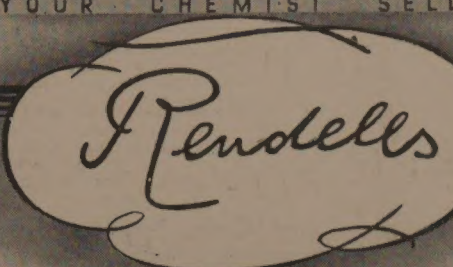
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